

Saturday 1 August 2015

# Amateur Photographer



**Canon EOS 760D**  
Time to upgrade? Find out why  
this is the best three-digit EOS yet

Passionate about photography since 1884



## Fujifilm X-T1 V4.0

Why this new firmware  
has made a great  
camera even better



## Telly photos

Reflecting on  
30 years of  
shooting  
celebrities  
for TV Times

# 31 expert tips for Summer

Landscapes, wildlife, nature, portraits, events...  
**How to get great shots**, whatever your subject

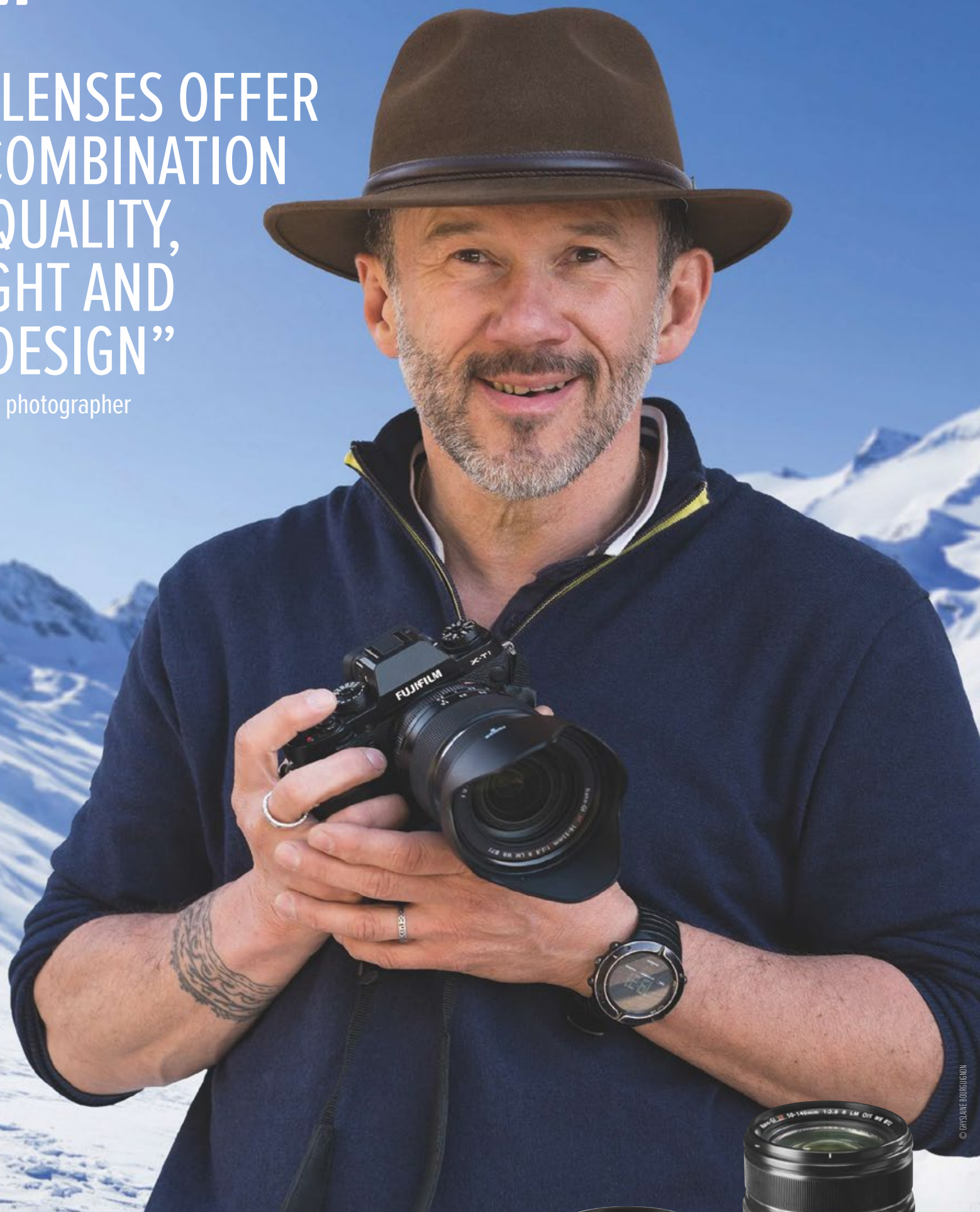
**APOY** Enter your best street photography shots for a chance to **win over £1,000 of Sigma kit**



FUJIFILM

“XF ZOOM LENSES OFFER  
THE BEST COMBINATION  
OF IMAGE QUALITY,  
LIGHT WEIGHT AND  
COMPACT DESIGN”

Pascal Bourguignon, aerial photographer  
PASCALBOURGUIGNON.COM



LENS: XF50-140MM AT 140MM EXPOSURE: 1/1000 SEC AT F5.0, ISO 200

THE FUJIFILM XF16-55MM & XF50-140MM MAKE THE ULTIMATE LENS KIT FOR THE DISCERNING TRAVEL PHOTOGRAPHER. WITH SUPERB BUILD QUALITY, WEATHER RESISTANCE FOR SHOOTING IN A WIDE RANGE OF CONDITIONS AND F2.8 APERTURES FOR LOW-LIGHT PHOTOGRAPHY, THEY DELIVER GREAT RESULTS ANYWHERE AND EVERYWHERE!



**XF16-55MM**  
135 EQUIVALENT: 24-84MM



**XF50-140MM**  
135 EQUIVALENT: 75-210MM

[WWW.FUJIFILM-ZOOMS.COM](http://WWW.FUJIFILM-ZOOMS.COM)





## In this issue

### 10 31 things to shoot this summer

From wildlife photography to landscapes and portraits, our experts give you their top tips and must-try techniques to put into practice this month

### 26 7 summer essentials

Our round-up of the tools that will help you take better shots and capture great images, whether you're at home or abroad this season

### 32 Star power

Following the rediscovery of the long-lost *TV Times* photographic archive, photographer Rod Ebdon takes Oliver Atwell through the annals of British showbiz history

### 38 APOY Round Six

Your chance to enter the latest round of APOY 2015: On the Street

### 42 Evening class

Martin Evening sorts out your photo-editing and post-processing problems

### 48 Canon EOS 760D

The Canon EOS 760D shares similarities with the 750D, but does it justify a higher price and is it the best choice for aspiring enthusiasts? Michael Topham finds out

### 54 Fujifilm X-T1 firmware 4.0

Andy Westlake re-assesses Fujifilm's popular X-T1 in the light of its latest firmware update

## Regulars

### 3 7 days

### 29 Inbox

### 46 Accessories

### 59 Technical Support

### 82 Final Analysis



Summer is a strange time for photographers. It's the season when most of us have the greatest amount of time off to pursue our hobby, and yet various factors conspire to make it difficult to come away with many great shots. For those of us with school-age children or grandchildren, summer is also family time, which often means going to places that may not be our first choice for photography. Second, summer light is harsh

and unflattering for most subjects, unless we shoot at either end of the day, but this entails getting up very early or staying up quite late.

Fortunately, despite these hurdles, it is possible to get great pictures during the summer – whatever your preferred genre. This week our features and technique editor Phil Hall has compiled 14 pages of tips, advice and shooting suggestions, covering a wide range of subject matter, to give you some ideas (see pages 10-25). **Nigel Atherton, Editor**

JOIN US  
ONLINE

**Amateur  
Photographer**  
amateurphotographer.co.uk



Like us on  
Facebook.com/Amateur-  
photographer.magazine



Join our Flickr group  
at flickr.com/groups/  
amateurphotographer



Follow us  
on Twitter  
@AP\_Magazine

## ONLINE PICTURE OF THE WEEK

### We're Cookin'!

by  
Tommyt

Pentax K-30,  
17-50mm, 0.5sec  
at f/3.5, ISO 100

This image comes from our monthly forum competition. and was submitted by forum regular Tommyt. He was responding to a brief that asked our entrants to select an object and render it unfamiliar. Tommyt's image of two bowls shows how far you can go with a couple of colourful items, some ingenuity and a bit of homemade lighting. It's such a great formalist image: the colours are striking, the shape is graphic and it's also perfectly lit.

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© TOMMYT



**PermaJet**  
PROFESSIONAL INKJET MEDIA



**Win!** Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 30.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 30.

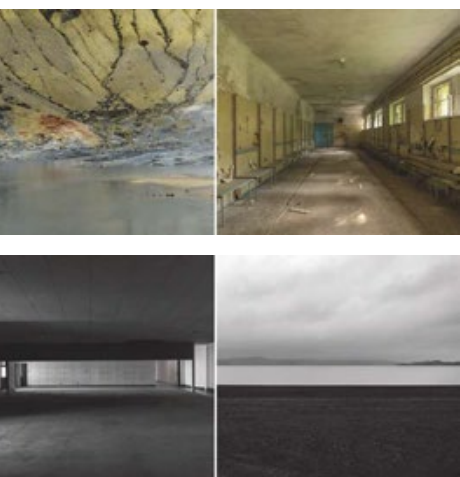


## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Panasonic duo

Panasonic is to launch a Leica DG 100-400mm f/4-6.3 and a Lumix G 25mm f/1.7 lens at dates and prices that are to be confirmed. All we know is that the lenses will be optimised for the latest technology in Lumix G cameras and will be light enough to be used handheld.



© GABRIELA TORRES RUIZ

### Mexico hotshot

Mexico-based photographer Gabriela Torres Ruiz has won the annual Exposure Award Photography Competition with a series of diptychs on a theme of 'silence and meditation' (see left). The competition also saw UK portrait photographer Briony Teasel named winner of the Early Entry Award. To view this year's best entries visit [www.see.me/exposureaward](http://www.see.me/exposureaward).

### Armed and ready

Manfrotto has launched four new friction arms, which allow the attachment of extra cameras and photographic accessories to tripods. The new Manfrotto friction arms come in two sizes, 15cm and 24cm, and two models include anti-rotation attachments to help keep equipment stable. Prices start from £64.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).



© DONALD MCCULLIN

### Double bill

Take advantage of cinema screenings featuring Don McCullin and Sebastião Salgado on 3 and 4 August. On both days London's Regent Street Cinema will screen documentaries,

*McCullin* (see picture above) and *The Salt of The Earth*, based on the renowned photographers' work. Tickets include both films, and cost £15. Visit [www.regentstreetcinema.com/programme/mccullin](http://www.regentstreetcinema.com/programme/mccullin).

### Rankin call-up

Capture the 'magic of learning and education' for inclusion in a photo library and the chance to have your work assessed by Rankin (pictured). Run by Talenthouse, a community of artists, and Pearson, an education and learning services company, the winner will also receive a 'cash bursary'. Visit <http://ow.ly/P1z3Q>.



© REBECCA AND REMY HOEHENER



## WEEKEND PROJECT

### Shoot borage

With poppies and lavender a firm favourite with photographers at this time of year, it's easy to forget about borage. A beautiful flowering herb, borage blooms from June to August, and while it's native to the Mediterranean it is hardy enough to grow in the UK. With its vivid blue flowers, borage is a popular choice with gardeners, and the cucumber-flavoured leaves can be used in summer drinks or the flowers used as decoration. Borage is also grown on a commercial scale, cultivated for borage seed oil, so it's possible to find large fields full of vibrant blue.

While the flowers are plentiful, they are also quite small, making them a bit of a challenge to shoot. However, you can make the most of each situation by searching for any possible focal points.

**1** One option is to shoot from a low level with a telephoto lens. This will effectively compress the swathes of flower heads to make them appear more densely packed and therefore stronger in colour.

**2** If you want a wideangle view that encompasses the surrounding landscape, be sure to move in very close on the nearest flowers (using f/22 for sufficient depth of field), so they'll loom large in the foreground.



# BIG picture

An incredible array of images featured in this year's APOTY

◀ Regardless of how many astronomy pictures you see, each and every one is capable of offering something absolutely overwhelming. In next week's issue we'll take a look at some of the most impressive images from this year's Astronomy Photographer of the Year competition, but one worth pointing out here is this picture from Rebecca and Remy Hoehener showing a sequence of the total solar eclipse on 20 March 2015. The image is a composite intended to visualise how the eclipse progressed over two hours and was taken as part of a two-hour photo session in the Faroe Islands – one of only two populated locations to experience it totally. This was Remy and his daughter Rebecca's first attempt at shooting a solar eclipse, and to do so they'd prepared for over a year.

## Words & numbers

You don't take a photograph, you make it

Ansel Adams  
American photographer  
(1902-1984)

1.54 million

Number of photos entered into the Nikon Photo Contest since it was founded in 1969



**3** Unlike lavender, borage isn't planted in tight lines, so building some linear perspective into the image is difficult. Consider including hedgerows or stone walls as lead-in lines to help convey a feeling of depth.

**4** Borage is quite a bushy plant, which means that the 'tram lines' (the twin tracks commonly seen in crop fields, which are handy for adding structure to compositions) become overgrown and indistinct.



Add linear perspective to your image by including fences or hedgerows

© COLIN ROBERTS





# Nikon Photo Contest winner named

**JAPANESE** photographer Katsuhiko Noguchi has won the 2014-2015 Nikon Photo Contest.

His photos of flowers taken in Fukushima beat nearly 90,000 entries from 21,000 amateur and professional photographers worldwide, and won a prize worth 1.5million yen (around £8,000).

Around 150,000 people were reportedly evacuated after the nuclear incident at Fukushima following the earthquake and tsunami on 11 March 2011.

Katsuhiko, who uses a Canon EOS-1Ds Mark II, and began taking photos of Fukushima's flowers four years ago, said: 'Whenever I'm behind the lens, two hopes occupy my mind: to brighten the city and to encourage the people with flowers.'

'The Great East Japan Earthquake and subsequent nuclear accidents significantly impacted our quiet life, and as a resident of Fukushima, my future was shrouded in uncertainty.'

'And yet, even in that situation, the plants in the fields sprouted the same as ever, carrying our hopes with them.'

Sophie Stafford, one of the competition judges, said: 'In this winning image, a powerful and moving story is expressed through an artist's eye. The flowers are a vibrant and captivating promise of better things to come.'

'Despite their fragility they have conquered tragedy. As a photo, it is technically excellent. As a testimony to hope, it is unparalleled.'

The Nikon Photo Contest awards



Katsuhiko Noguchi's flower images 'conquer tragedy' of the nuclear disaster

ceremony took place in Shanghai, China, on 14 July.

Katsuhiko added: 'Even in that chaotic spring, where the earth was damaged, the scene of those buds sprouting as always, without losing their way, filled me with a sense of deep compassion and serene strength I cannot describe in words.'

'Since then, photographing and presenting the "Flowers of Fukushima" has become my lifework.'

'In the beginning, I immersed

myself in taking pictures of flowers to avoid the harsh reality left by the earthquake. However, at some point I began to feel peaceful when photographing flowers.'

'Gradually, I developed bonds with my neighbours, who offered me flowers, and now I am experiencing a true wonder, an everyday joy that comes to everyone who centres their life around flowers.'

The first Nikon Photo Contest was held in 1969.



## Nikon issues shutter warning

**NIKON** has warned D750 users that the shutter may not work properly. In some cameras, made in October and November 2014, the fault can result in 'shading of a portion of images'.

Nikon has urged customers to check their camera's seven-digit serial number to see if it is one of the affected models, and has pledged to repair the shutter free of charge.

A spokesperson for Nikon UK said: 'We're very sorry for any inconvenience that this might cause.'

'While the number of cameras affected is small, we are taking proactive action to minimise any potential future issues.'

Nikon UK declined to say how many of the faulty cameras have reached Europe or the UK.

To find out if your camera has one of the serial numbers affected, visit [http://advisory.nikonrepair.eu/Language\\_Select\\_D750\\_2.aspx](http://advisory.nikonrepair.eu/Language_Select_D750_2.aspx).




**Subscribe to  
Amateur  
Photographer**  
**SAVE  
36%\***

Visit [amateurphotographer.subs.co.uk/15G](http://amateurphotographer.subs.co.uk/15G)

\* when you pay by UK Direct Debit



# Panasonic reveals 'super-zoom' camera

 PANASONIC has unveiled a 4K-equipped super-zoom compact camera, the Lumix DMC-FZ330, priced at £499.99.

Billed as an 'all-round bridge camera', the 12-million-pixel DMC-FZ330 (due out in September) sports a Leica DC Vario-Elmarit 25-600mm f/2.8 lens.

Users should be able to extract an 8MP still image from 4K movie footage using the camera's 4K pre-burst, 4K burst and 4K burst start & stop modes.

'This means you can select the perfect image from even the most fleeting moments, such as a bird taking flight or a fish jumping from the water,' claims Panasonic.

The new Panasonic Lumix DMC-FZ330



Built to be dustproof and splashproof, other features include Panasonic's 5-axis hybrid OIS system and Depth from Defocus technology.


The FZ330 houses a 1.44-million-dot OLED EVF and a 3in

(1.04-million-dot) freeangle touchscreen, plus 12fps shooting, ISO 100-6,400 and raw shooting.

Photographers can shoot as close as up to 1cm in macro mode, says Panasonic.

## Cokin unveils Nuances ND filters



 COKIN has launched a Nuances range of glass filters for enthusiast and professional photographers.

The mineral-glass ND filters feature a new coating process, whereby a nano metallic alloy is applied on both sides of a highly resistant tempered Schott glass (B270), which is claimed to produce stunning neutrality and images completely free of infrared pollution.

The Cokin Nuances range is made up of six neutral density filters, ranging from

1 to 10 f-stop reduction.

Designed to fit Cokin's range of creative filter holders, from M to XL sizes, Nuances filters can reportedly be stacked together without colour cast. There's also potential to combine them with other filters from the creative filter system range for those who'd like to experiment with a multiple filter set-up.

Prices start at £59.99 for the ND32 P-series size (5 stops), rising to £149.99 for the ND1024 (10 stops) X-series size.

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



### Bristol International Balloon Fiesta

Bristol's skies are set to come alive as hundreds of hot-air balloons fly over the city. With a Red Arrows display and some fireworks also on the cards, the event promises to be a visual feast that should be eminently photogenic.

6-9 August, [www.bristolballoonfiesta.co.uk](http://www.bristolballoonfiesta.co.uk)



### Brighton Pride

Head to Brighton for another celebration of free love, resplendent with colour and vitality. Pride parades are always a great opportunity for street photography, and you should find no shortage of eager subjects.

1 August  
[www.brighton-pride.org](http://www.brighton-pride.org)



### Edinburgh Festival Fringe

The great Edinburgh Festival Fringe opens for business once again. Soak up some culture, have a few laughs, and see and photograph the sights of Scotland's beautiful capital.

7-31 August  
[www.edfringe.com](http://www.edfringe.com)



LONDON

### Alexander McQueen: Savage Beauty

This tribute to the late designer ends this weekend and includes many photographs of the man himself and some of his most famous creations. With its extended opening hours it's not to be missed.

Until 2 August, [www.vam.ac.uk](http://www.vam.ac.uk)

### Enter Travel Photographer of the Year

Got your holidays booked? Then it'd be a shame not to have a pop at Travel Photographer of the Year, especially if you're jetting off to exotic climes (not to say that a weekend in Somerset's Quantocks wouldn't make for a great entry).

Until 1 October  
[www.tpoty.com](http://www.tpoty.com)



WORLDWIDE





# Viewpoint Dave Bloor

The latest 'must-have' digital cameras by Fujifilm and Nikon may be desirable to own, but is impressive photography the result of technology or technique?

A few years ago, I rekindled a love of photography that I'd first discovered as a child. With my new Fujifilm FinePix S1730, I started taking photographs of practically anything that caught my eye, eagerly posting them on internet sites and awaiting praise or 'likes'.

Not long afterwards, I purchased a Fujifilm FinePix HS10 because, at least in my mind, it was the next 'must-have' camera. Did it improve my photographs? Well, no, not really. Since then, I've bought quite a few must-haves, including a Nikon D90, a Nikon D5100 and my latest camera, a Nikon D7100.

Yes, my photography has improved no end, but – I hasten to add – not because of the cameras. Instead, it's because I've studied photography in more depth.

I recently looked back with embarrassment through hundreds of photos I'd taken with my S1730 and all the other cameras I'd owned, when I realised something important: was the fact that most of the photographs were poorly composed actually due to the camera? Was it the fault of the camera that most of the pictures were incorrectly cropped or horizons weren't level? Was the camera to blame for the noise in the

photographs or was it the fact that I knew nothing about setting the ISO? The same applied to many other aspects of the pictures that I once thought were great. Closer examination showed a lack of basic skills – not at all a fault of the camera.

The secret isn't in owning a fancy new toy. Rather, it's in using all available resources to gain the knowledge and inspiration you need. It's about knowing enough to get the best from the camera you already have. Learning how to control camera settings, lighting, depth of field, composition and the many other aspects of photography will combine to produce better photographs. As Ansel Adams said, 'The single most important component of a camera is the 12 inches behind it.'

Yes, a nice DSLR does produce better-quality images, but only if you know what you're doing. It's like having a sports car in your garage and not knowing how to drive. If only I'd taken the time to master the basics with my first camera before rushing out to buy the next best thing, I could have saved a fortune. In fact, I'd probably now be able to afford that Nikon D810 I *really* must have.

**Dave Bloor** has worked as a professional photographer for over three years. He is based in Cheshire.

This nigella flower was photographed with a Nikon D7100. With the right skills, it could easily have been taken with an older Fujifilm FinePix S8000fd



**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 30 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Regan Alexis



© RICHARD GARVEY-WILLIAMS

### Mastering Wildlife Photography

By Richard Garvey-Williams, Ammonite Press, paperback, £19.99, 176 pages, ISBN 978-1-78145-086-4



WITH wildlife photography being one of the most popular genres today, why do you need a book on how to 'master' wildlife photography? Richard Garvey-Williams reveals that wildlife photography is more than taking pictures

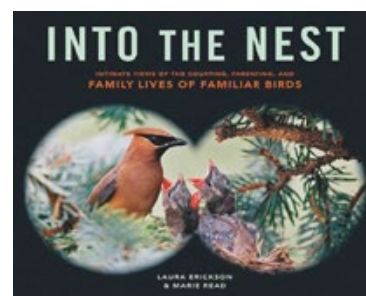
of animals. From photography in the field to post-production, Garvey-Williams takes us on an emotional journey, with fantastic images, excellent tutorials, advice on protecting the environment and explanations of your duty as a photographer.

Most handy of all, Garvey-Williams shows off his preferred equipment and techniques for shooting wildlife photography. Covering a wide range of wildlife such as the black rhino and hummingbird, this book is superb for any aspiring wildlife photographer. It is also filled with great facts and figures to ensure you are able to take the best photographs possible.

★★★★★

### Into the Nest

By Laura Erickson and Marie Read, Storey Publishing, paperback, £11.19, 208 pages, ISBN 978-1-61212-229-8



WITH this book, you can step into the hidden lives of over 30 different species of North American birds, from birth to first flight, and get the inside look at their nesting and pairing habits. Starting with the

basics, *Into the Nest* shows the beginnings of a chick's life, from the parents pairing together and mating to the hatching of eggs.

After the first couple of pages you jump into detailed descriptions of various birds, from the humble mallard to the American goldfinch, on a journey through the birds' lives. Bird lover or not, this book, with its beautiful photography, is incredibly engaging.

★★★★★

© DAVE BLOOR



# D750

24.3  
MEGAPIXEL

51  
FOCUS  
POINTS

TILT SCREEN

BUILT-IN WIFI



## I AM A FULL FRAME FREEDOM

**I AM THE NEW NIKON D750.** Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.



Visit [europe-nikon.com/iamdifferent](http://europe-nikon.com/iamdifferent)



*At the heart of the image*

2YEAR  
WARRANTY

For 2 year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)



# 31

## things to shoot this summer

With summer now in full swing, our experts give you their top tips and must-try techniques to put into practice this month



### 1 Shoot poppy fields



**Mark Bauer**

Poppies flower annually, usually in summer, but rarely in the same place two years running, so you need to put in some effort to find a good spot. They usually grow on private farmland, so you need to respect that either by obtaining permission from the landowner or shooting from the side of the road.

Although you can go for deliberate motion blur on a windy day, generally poppies are best photographed in still conditions. Warm early morning or evening light enhances their natural vibrancy, as will a polariser. Sunrise is probably best, as there tends to

be less wind. If you're lucky, there may be some mist in the background to add atmosphere.

A wideangle lens can emphasise the size of the field and allow you to get in close to individual flowers. A small aperture and focusing a third of the way into the scene will maximise depth of field.

Alternatively, the 'perspective compression' of a telephoto lens can create the impression of a thick carpet of flowers. A long lens and narrow depth of field can also be used to isolate poppies.

So much red in the frame can cause exposure problems; the red channel can oversaturate, causing lost detail. Review images using the RGB histogram and pull back the exposure if the red channel is blown.

A large amount of red in the frame can lead to exposure problems, so review images using the RGB histogram





Twilight lasts longer in the summer and it pays to make full use of the sun's afterglow

## 2 Don't go before the glow

Mark Bauer

Summer is a difficult time for landscape photographers, as the long days mean very early starts and late finishes. At the end of a tiring day it can be tempting to pack your kit away as soon as the sun dips below the horizon. However, if you resist this temptation you could end up with your best pictures of the day.

Twilight lasts longer in summer, so it's possible to continue shooting for longer after sunset and it's often the most photogenic time of day. The strongest colour often occurs after the sun has set – sometimes as long as 20 or 30 minutes – as a warm 'afterglow' spreads across the sky. It's often worth shooting near water, as any reflections will double the impact of the colour. Even after the strongest colour has gone, the light remains

photogenic for a long time.

In terms of technique, you'll need to pay attention to exposure. People often assume that contrast is low after the sun has set, but it can be surprisingly high, as the sky is lit from below, but there is no direct light falling on the land. Therefore, you'll often either need to use graduated filters, or bracket your exposures and blend them in post-processing. As the light drops and exposure times get longer, you'll need to switch to bulb mode so you can lock the shutter open for the desired length of time. Remember that it will be getting darker while the shutter is open, so allow an extra 1/2 to 1 stop of exposure above what you have calculated.

Compositionally, make the most of the colour by getting in close to reflections and look for interesting shapes for foreground interest, or those that can be silhouetted against a colourful sky.

## 4 Harvest

Jeremy Walker

Swathes of golden fields being harvested, round bales of straw and fruit trees weighed down with a bumper crop – harvest time offers some great image opportunities.

You'll need to get permission from the landowner if you want to venture onto a farm. They can be dangerous places at the best of times and, even when on a public footpath, don't forget farmers will be concentrating on their job, not looking out for photographers.

Harvesting allows for images with a strong sense of shape and design. Bold lines dominate the fields and orchards, and machinery adds a splash of colour. Look for alternative viewpoints. Get up high and look

## 3 Misty mornings

Jeremy Walker



As a landscape photographer, misty mornings are a bit of a holy grail for me. They add mood and drama to an image and give a visual boost. An early start is always painful, especially in the middle of summer, but being greeted with the sun rising over a calm, still landscape shrouded in mist is well worth getting up for.

What do you need? A good alarm clock for one, and to be organised. Pack your bag the night

before and even sort out what you will wear – anything that makes life quicker and easier. Research your location, know your vantage points, where the sun will rise and be ready at least 30 minutes before sunrise as often the light can be good when the sun is just below the horizon.

If possible, try to shoot into the light. Mist that is backlit glows and has more life to it. Sometimes mist will hang around, but it can disappear quickly, so have alternate locations in mind and try make the most of the early start.



Backlit mist can add drama to your shots, so it's well worth getting up early for

© JEREMY WALKER

© MARK BAUER

down or go for the worm's-eye view looking up through the crops or fruit trees. Make the most of focal lengths and try using long lenses into the light with tractors and combines silhouetted in their own dust for mood and drama. Wideangle lenses will work well close-in on fruit crops and orchards.

If you don't know any farmers and have no access to the open countryside, the harvest can still be happening near you. Look out for local allotments where there's always something interesting to shoot, but again get permission from the locals. Even an apple tree in your back garden or a bramble can be a good subject given the right light. The harvest won't last for long, so take advantage of it.

© JEREMY WALKER



© MARK BAUER



## 5 Lavender Adam Burton



You could be forgiven for thinking that lavender-field photography is reserved

for those fortunate enough to visit Provence. While southern France is the place most associated with lavender, there are several farms in the UK that are ideal for photography.

These farms are, of course, private businesses, and permission needs to be gained whenever venturing onto private land. For a small fee some lavender farms open their doors to allow the public in during the flowering months in early summer. However, this probably means you are restricted to shooting from 9am to 5pm, when the light can be harsh. Fortunately, some farms have footpaths running right alongside the lavender, making photography easily achievable at any time from sunrise to sunset.

The key to shooting a lavender field is timing. A visit just a few weeks early and the lavender will

still be green. Too late, and the lavender may have been harvested already.

With intense colour and beautiful receding diagonal lines, lavender is best shot with a mid-range zoom. If you shoot too wide, you'll be looking down over the lavender plants in the immediate foreground and their purple colour will be lost amid the green stems. By shooting slightly further with a mid-range zoom, the lavender will appear more colourful and intense.

It's worth spending some time looking for areas of lavender that are free from weeds, grasses and other plants. These clean patches of lavender can be surprisingly difficult to find, but are always worth the effort. Alternatively, actively seek out a secondary object to break up the pattern of the lavender. Like most subjects, shooting lavender beneath a colourful sunrise or sunset sky can yield rich results. Personally, I prefer to shoot when the sun is low in the sky providing rich side-lighting to the delicate flowers.



Circular bales are a challenge and shooting too wide can be a problem. It may be better to fit a mid-range lens



© ADAM BURTON

**‘Light is always a key consideration. Head out with a view to capture your pictures early morning or late evening’**

## 6 Bales Adam Burton

Rolling countryside makes an idyllic subject for landscape photography, but it can be surprisingly difficult to shoot. With a lack of available foreground interest, wideangle landscapes can be left lacking any sense of depth. However, this all changes with the arrival of summer, especially after crops have been harvested.

During summer the countryside around the UK is going through a radical transformation. Farmers are busy putting together straw bales, sometimes rectangular, often circular and occasionally collected together as traditional stooks. Whichever process is used, the end result always leaves a feast for the eyes for any landscape photographer.

Where I live in Devon, I most often encounter circular bales and stooks. Being the most unusual, stooks possibly make the most enticing subjects. Each stook is piled into a triangular stack and left in long lines meandering over fields. The end result offers

photographers a series of leading lines to help draw viewers' eyes.

As always, the key to taking a good picture is to spend some time finding your subject. Look for a series of stooks in close proximity to each other, and find lines with interesting curves. Shoot with a wideangle lens to accentuate the nearest stooks and exaggerate the depth in the scene.

Circular bales are usually more of a challenge. Farmers tend to drop these bales in a more haphazard way, so extra care is required to find a good balance within the picture. As circular bales are large, shooting too wide can be problematic. The bale can appear huge and any nearby bales can seem lost in the distance. I find it better to fit a mid-range lens, and zoom into bales slightly further away.

Whichever you decide to shoot, light is always a key consideration. This kind of subject always looks its best in rich, low side-lighting, so head out with a view to capturing your pictures early morning or late evening.





Lavender is best shot with a mid-range zoom to maximise the plant's colour and to enhance any receding lines

© ADAM BURTON

## 7 Shoot infrared Justin Minns



While the majority of the population welcome the long, occasionally sunny days of summer, landscape photographers generally have a different view.

For us, summer means crawling out of bed in the wee small hours to catch the dawn light or staying out equally late to see the sun go down. During the hours in between, the sun is often too harsh and flat to be of any use for most landscape photography – most, but not all. In contrast, infrared photography is at its most effective on those dreaded bright sunny days, opening up all sorts of creative possibilities.

Put simply, infrared photography involves blocking out visible light and allowing certain wavelengths of infrared light (720nm is the most common) to hit the camera's

sensor. In digital photography this is done either by using a lens filter (such as the Hoya R72) or by having a camera body converted into a dedicated infrared camera. The former is by far the cheaper option, but the darkness of the filter means exposure times are often 30 seconds-plus – a problem not found with converted cameras that are no different in use to a standard body.

Whichever method you decide to use, shoot in raw and with surprisingly little processing the result will be stunning mono images, full of impact with an otherworldly feel to them. Fresh greens are rendered white, blue skies become almost black and the whole image pops with depth and contrast not always visible to the naked eye. You get all of this, as well as the rare chance to have a lie-in and maybe even get a tan.



Infrared photography is at its most effective on bright sunny days

© JUSTIN MINNS



Heather doesn't photograph well in harsh sunlight. The colours show up much better when the sun is hidden behind cloud or near the horizon

© COLIN ROBERTS

## 8 Heather-clad moors Colin Roberts



Moorlands can be bleak places, especially in winter when they're largely colourless

and often windswept. But the landscape is transformed during the summer when the heathers come into bloom – an event that peaks in July or August, depending on the location.

Like most botanical subjects, heather doesn't photograph well in harsh sunlight, so avoid shooting when the sun is high in the sky. The pinky-mauve hues show up much better when the sun is near the horizon, or hidden altogether behind a blanket of cloud, as these conditions keep contrast to a minimum, and allow colour and detail to be seen more clearly. Moisture also helps to enrich the scene, by bringing

out the orange tones of moorland grasses (which tend to look pale and bleached when dry), so it pays to exploit the after-effect of rain whenever possible.

While some tracts of moorland can be rather desolate places devoid of features, many are quite the opposite with a variety of subjects to use as focal points. Try using bracken ferns as foreground interest – they spring up randomly across the moor and their pale green fronds make for an eye-catching contrast with the heather.

Silver birch and Scots pine are also common in this type of habitat, and these shapely trees can be used to break the monotony of the horizon. Watch out as well for isolated moorland pools – even very small ones can be made to fill the foreground if you use a wideangle lens to exaggerate the perspective.



## 9 Cycling events

Phil Hall



We may not have the Tour de France whistling through the UK this year, but that's not to say there aren't any top-flight cycling events to photograph over the summer. With the likes of the RideLondon-Surrey Classic on 2 August and the Tour of Britain kicking off on 6 September, you'll have the chance to see some of the biggest names in cycling and a perfect opportunity to grab some impressive cycling shots. You can get incredibly close to the action as the cyclists fly by.

Think about your positioning. You can take some panning shots on a straight, but try placing yourself at a bend as you'll be able to shoot riders coming towards you and there's a chance they may slow down to take the corner.

To avoid shooting large groups of riders (the peloton), look for major hills on the route where the riders tend to slow down and spread out a bit. There's also much more intensity in the riders' expressions as they push themselves up hill.

A telephoto zoom like a 70-200mm is a great choice, but also pack a wideangle zoom and shoot down low for a dramatic result.



© PHIL HALL

Position yourself on a bend to shoot riders as they slow down

## 11 Airshows

Geoffrey Lee



At airshows your location will very much dictate what type of images you achieve. The background is an important consideration as you may have buildings or crowds that could distract from the aircraft, while another vantage point might only offer the best light in the morning or afternoon. On top of that, make sure you have a clear 180° view without obstruction so you can get a good range of vision while panning the aircraft as they fly past.

With regard to lenses, a 70-200mm f/2.8 and 300mm f/2.8 along with a 1.4x teleconverter are a perfect combination on a full-frame DSLR, and this choice can also help keep your camera bag weight to a minimum.

I set my cameras on shutter priority for fast jets and try not to go below 1/500sec, and will go as high as possible to achieve an aperture of between f/5.6-f/8 at ISO 400, depending on the lighting conditions.



## 10 Candid street shots

Matt Hart



Summer is a great time for candid street photographers like me; the winter is good but with far fewer people around it makes trying to shoot in a candid way more difficult. I love the summer as all the festivals and events bring lots of people into our cities – and with them come some great characters. For example, there are some amazing images to

Don't forget that roads off the main event are often a perfect opportunity to photograph candid images

be had at the Pride events and carnivals, as well as sporting matches. I prefer to stay just outside the main events and look for the characters. The worst part about being in the middle of the main happenings for a candid street photographer is discovering all the extroverts posing and trying to get a portrait.

I like to position myself in the roads leading to and from the



BOTH PICTURES © MATT HART

Subtle shooting from the hip is a good way to go unnoticed in a crowded street scene

events, as I can find more interesting scenes. It's also less crowded so you lower the chance of your image being spoilt by people pushing and shoving. This is a great way to find a really good background and wait for the right subjects to walk into the frame. You can also compose the shot before your subject arrives. I find that holding my Fujifilm X100T to my eye with optical viewfinder

gives me more time to react.

If I find a great subject while walking around, I try to get in front of them without being noticed so I can capture them head on. I try to shoot more and more from the hip these days to add interesting angles. When I shoot digital, I use the tilting rear screens on the Fujifilm X-T10 and X-T1 in the same way that Vivian Maier used to shoot with her Rolleiflex, looking down with the camera around my neck as if I were looking in a ground-glass viewfinder.



To get the most dramatic photos with sharp aircraft against a blurred background, it's best to use larger apertures (f/2.8-f/4) with a lower shutter speed (1/250sec) and a good, steady panning technique as you follow the aircraft passing through at more than 400mph.

With propeller aircraft my shutter speed is set to 1/320sec or below, as any higher shutter speed will freeze the propeller and make the aircraft appear static.

The weather is a key player in how your final results look and one would think that a bright sunny day achieves the best results. However, if it's damp the air pressure drops, so when you get fast, high, G-turning aircraft it causes a condensation cloud to appear over the top surface of the jet as well as wing-tip vortices. This is called the Prandtl-Glauert singularity or vapour-cloud effect, which really enhances photos.

Always look for interesting angles and don't completely fill the frame with aircraft, as smaller planes with a fantastic cloud backdrop make for a better-looking shot.



It's best to use larger apertures with a lower shutter speed for jet aircraft



ALL THREE PICTURES © GEOFFREY LEE

## 12 Cricket Michael Topham



By the time you read this, the England cricket team will have played the first Test against the Aussies in their effort to win back the Ashes from Australia. There's no better place to watch a game than from the stands, and a cricket ground such as Lord's always

offers great potential to capture a series of interesting shots of the crowd and the action.

If you were unsuccessful in this year's ballot, there are plenty of shooting opportunities closer to home. A visit to your local village green on a Saturday or Sunday afternoon is the best place to start, and if you're new to cricket photography you'll want to start by

dialling in a 1/500sec shutter speed in shutter priority mode to help freeze the ball and the action as it happens.

You'll need a long telephoto zoom to get to the heart of the action. Make sure you get as close to the boundary edge as possible to fill the frame with the batsman or bowler. Once you've refined your technique and have some

shots you're pleased with, show the team members after the game and they may be interested in a print or two. When you're ready to take on the next challenge, you'll want to attempt photographing a county game or an evening T20 blast in low-light conditions. Check relevant county cricket clubs' websites for a full fixture list.



Get right to the heart of the action with a long telephoto zoom



Individual team members may be interested in buying one of your prints



# ACCESSORISE FOR LESS!

WITH UKPHOTODISTRO

Now Only  
**£44.99**

## Canvas Bag

Three sizes available from  
**£19.99**

## Fotomate Macro Focusing Plates

## Viltrox Macro Light JY-670

Now Only  
**£84.99**

## Aputure Amaran Halo LED Ring Flash

Now Only  
**£49.99**

## Shanny Speedlight SN600C-RF

- GN 60m at ISO 100 / 200mm.
- 2.4GHz RF radio system.
- 20-200mm auto and manual zoom. (14mm with wide angle diffuser).
- 200m radio transmission distance.
- Built in slave system.
- Canon and Nikon fits available.

Only  
**£129.99**

## Pixel Mago Speedlight GN65 Canon

- External power source socket.
- Built-in continuous LED lamp for videographers.
- 20-200mm auto and manual zoom.
- PC sync port.
- TTL, Manual and Stroboscopic flash modes.
- USB Port for firmware updates.

Only  
**£74.99**

Charged at National Rate

- Fashionable design high quality canvas camera bag.
- Front & inner pockets for all of your gear.
- Durable, waterproof canvas.
- Interior dimension: 320mm x 140mm x 200mm.
- External dimension: 380mm x 180mm x 280mm.

Available from us in 3 different sizes, these top quality focusing plates are a great asset for macro photographers requiring precise distance modifications, and other situations where accurate camera positioning is crucial.

Offers both continuous and flash lighting for macro and close-up photography. Each light panel can be rotated 80° in either direction. Left-right ratio can be set at anything from 8:1 to 1:8 with overall power reducible to 1/128.

TTL version for Canon Only **£119.99**

## Easyfold Ringflash Soft Box

Only  
**£39.99**

Softbox front has a diffuser, internal area has reflective materials. Top has a width adjustable opening for your flash unit. Easy to fold and easy to carry. Fits most popular flashguns.

## Triopo DG-3 Gimbal Head

FREE large QR plate with DG-3

Only  
**£39.99**

Made of the highest quality magnesium-aluminum alloy to provide a large load capacity, DG-3 can be set precisely & smoothly. Ideal for sport and wildlife photography. Other Gimbals available - see web.

Only  
**£209.99**

Many items less than **£10\***



## Bluetooth Speaker

Enjoy music anywhere with this bluetooth speaker made to resemble an SLR lens. The built-in 500mAh rechargeable battery has a life of 4-6 hours & charges via the supplied USB lead. Also features a 3.5mm jack line-in socket so it can be used with most devices.

Only  
**£39.99**

\* Actual prices plus many more items listed on our website

This is a very small selection of our range - please see the website. All prices shown include VAT at current rate and U.K. mainland delivery.

[www.ukphotodistro.co.uk](http://www.ukphotodistro.co.uk) 0845 287 0710

**RICHARD CAPLAN**

60 Pall Mall, London SW1Y 5HZ  
Tel. 0207 807 9990



**Leica Specialist**

**HASSELBLAD**

[www.richardcaplan.co.uk](http://www.richardcaplan.co.uk)

We Sell, Buy and Part-Exchange Premium Photo Equipment

### LEICA M BODIES - DIGITAL

New Leica M-P (Typ 240) black or silver £5,650  
New Leica M (Typ 240) black or silver £4,799  
Leica M Monochrom, new sensor, near mint £3,999  
Leica M (TYP 240) silver and black £3,499  
Leica M (240) + grip + Olympus finder £3,450  
Leica M9-P black body (109 actuations) £3,250  
Leica M-E body (500 actuations) £2,799  
Leica M9, M9-P various bodies start at: £2,199  
Leica M8 various bodies start at: £999

### LEICA M BODIES - FILM

Leica M4 black paint (rare) £2,899  
Leica M6 titanium with 35mm/1.4 +case £2,995  
Leica M2 body inc 5cm/2.8 collapsible £999  
Leica M2 silver, used condition £449

### LEICA M LENSES

We have an excellent range of new Leica-M and Zeiss ZM lenses (Leica M fit) please telephone to check stock and pricing

Leica 24mm/2.4 ASPH, inc hood £1,299  
Leica 28mm/2 ASPH, 6-bit, boxed £1,599  
Leica 28mm/2.8 ASPH, 6-bit, boxed £1,099  
Leica 35mm/1.4 ASPH FLE, BOXED £2,699  
Leica 35mm/1.4 ASPH TITAN, boxed £2,495  
Leica 35mm/1.4 ASPH black £1,795  
Leica 35mm/2 ver.4 silver £1,499  
Leica 35mm/2 ver.4 black £1,299  
Leica 50mm/1 NOCTILUX-M, 6-bit, boxed £3,950  
Leica 50mm/1 NOCTILUX-M (built in hood) £3,595

Leitz 50mm/1 NOCTILUX E60

Leica 50mm/1.4 ASPH 6-bit, boxed £5,650  
Leica 50mm/1.4 TITANIUM, BOXED £4,799  
Leica 50mm/1.4 black, inc hood £3,999  
Leica 50mm/2 6-bit, boxed £3,499  
Leica 50mm/2 SUMMICRON-M(built-in hood) £3,450  
Leitz 50mm/2 SUMMICRON v3 £3,250  
Leica 50mm/2.5 SUMMARIT-M £2,799  
Leica 50mm/2.8 ELMAR-M COLL inc hood £2,199  
Leica 75mm/2 APO, 6-bit, mint £999  
Zeiss 85mm/4 TELE-TESSAR, black, as new £2,899  
Leica 90mm/2 APO, 6-bit, mint £2,995  
Leica 90mm/2 SUMMICRON-M £999  
Leica 90mm/2.5 SUMMARIT-M, 6-bit+hood £449

### LEICA SCREW MOUNT

Leica 250GG 'Reporter' inc film cassettes, rare £9,995  
Leica IIIc inc 5cm.2 collapsible £599  
Leica IIIf red dial inc 5cm/3.5 collapsible £399  
Leica IIIf black dial inc 5cm/3.5 collapsible £399  
Leica IIIg silver body £499  
Leica 28mm f6.3 Chrome inc finder, rare £499

### LEICA R

Leica R6.2 black body £399  
Leica 19mm/2.8 ELMARIT-R ROM, boxed £1,750  
Leica 21-35mm/3.5-4 VARIO-ELMAR-R ROM £1,295  
Leica 35mm/1.4 SUMMILUX-R ROM £2,249  
Leica 50mm/1.4 SUMMILUX-R ROM, boxed £1,999  
Leica 60mm/2.8 MACRO inc ext tube £499  
Leica 90mm/2.8 ELMARIT-R ROM £599

£3,000  
£2,050  
£1,995  
£1,299  
£1,249  
£1,099  
£599  
£899  
£549  
£1,849  
£499  
£1,999  
£949  
£899  
£9,995  
£599  
£399  
£399  
£499  
£499  
£299  
£1,499  
£675  
£149  
£199  
£175  
£79  
£2,495  
£1,250  
£649  
£599  
£499  
£329  
£899  
£749  
£1,299  
£3,295  
£599  
£599  
£399  
£299  
£1,795  
£675  
£1,799  
£949  
£499  
£299  
£1,499  
£675  
£149  
£199  
£175  
£79  
£2,495  
£1,250  
£649  
£599  
£499  
£329  
£899  
£749

Leica 100mm/2.8 APO-MACRO £1,299  
Leica 105-280mm/4.2 VARIO-ELMAR-R £3,295  
Leica 250mm/4 TELYT-R +2x CONVERTER £599  
**LARGE FORMAT**  
Zeiss Planar 135mm/3.5 (coating marks) £599  
Sinar 90mm/f4.5 Sinaron-W, Linhof plate £399  
Schneider 240/5.5 Tele-Arton, Linhof plate £299  
**MISCELLANEOUS**  
Nikon S3 2000 w/50mmf1.4 mint, inc ERC £1,795  
Nikon F2+50mm/1.4+WLF+2prisms, minty £675  
Nikon D810 body, boxed, <5000 actuations £1,799  
Nikon 35mm/1.4 G, boxed inc hood £949  
Nikon 85mm/1.4 D, inc hood £499  
Nikon 105mm/2.8 macro AIS (manual) £299  
Nikon 80-400mm/4.5-5.6, boxed £1,499  
Nikon 70-180/4.5-5.6 micro £675  
Nikon TC-14E II tele-converter £149  
Nikon TC-14E III tele-converter AF-S £199  
Nikon MB-D12 battery grip, boxed £175  
Pockertwizard FlexTT5 - Nikon, 6 available £79  
Hasselblad 903SWC + finder, angle viewer £2,495  
Hasselblad 500ELM 'moon' special edtn £1,250  
FUJI X100T black, boxed, near mint £649  
FUJI X100 limited edition, black boxed £599  
FUJI X100 silver boxed, inc case £499  
FUJI 55-200MM XF LENS £329  
Leica X-VARIO+GRIP, mint, boxed £899  
Leica 8x32 Ultravid HD, boxed £749

E&OE, P&P £10 - next day delivery.



**Leica Q**  
new full frame compact camera with built in viewfinder order from us and get a free 32GB SD card\*

\*please mention AP when ordering





## 13 Bristol International Balloon Fiesta

### Craig Roberts



The Bristol International Balloon Fiesta takes place from 6-9 August and is currently in its 37th year. There's a whole weekend of events, including the morning and afternoon ascents.

An early rise is necessary for the morning flights, as these take place

around 6am to suit the conditions ideal for flying. If it is too windy, they often do tethered take-offs, where the balloons are inflated but stay on the ground for safety. The arena will have around 20-30 balloons taking off, so it's a packed environment offering lots of opportunities for frame-filling shots.

You can often shoot with a wideangle lens if a balloon is being inflated near the edge of the roped-off arena, otherwise a

telephoto zoom is best to fill the frame with the balloons and also to capture shots of the balloons as they lift off.

If you aren't an early riser, the afternoon flights are a second chance to shoot this event, while a tethered nightglow makes an alternative, if tricky, shoot to do on the Saturday evening. These nightglows require a high ISO for a fast shutter speed to avoid blurring, as it will be very dark,

with only the flames in the balloons illuminating the arena.

If you're going for the weekend, a second viewpoint is from the Clifton Suspension Bridge, where the balloons pass after they depart the arena. You need to get there at least an hour before take-off as it's like a press scrum with dozens of photographers jostling for top spot to frame the balloons with the bridge, but it's certainly a shot worth getting.



The Clifton Suspension Bridge is a good spot to capture the balloons during the fiesta

## 14 Music festivals

### Callum McInerney-Riley



Music festivals are held every weekend throughout the summer around the UK. There are plenty of different genres of music and festivals, which present exciting opportunities to capture the festival vibe and people having a fantastic time.

Some festivals are enormous and last almost a week, while others are rather more humble affairs with a single stage for the day. With these bigger festivals it's likely that you'll need to be accredited in order to take a camera into the event, but at the

smaller festivals this shouldn't be an issue. However, it's still worth checking in advance as to what you are and aren't allowed to do.

If you can get close to the stage and/or musicians, then take a lens with a wide aperture and shoot it wide open. This will allow you to freeze the action with a faster shutter speed as well as isolate your subject from the background. Also, time your shutter clicking to when the artist is really getting into the groove to ensure you capture the most engaging images. If you have never shot video before, a music festival is a great place to try it out. As soon as a significant song is played, hit record and capture that important moment.



© CALLUM MCINERNEY-RILEY

Trying to get close to the action is probably more feasible at smaller festivals



Equally appealing against a blue or white background, terns are one of the UK's most striking wildlife subjects to photograph

## 15 Terns **Andrew Mason**



Walk along the boardwalk in summer on the island of Inner Farne, off the coast of Northumberland, and you're guaranteed to be mobbed by the breeding terns that have their nests on the island.

Terns are small-to-medium-sized migratory birds that are resident in the UK from late spring to early autumn. Five species of terns can be found breeding in the UK, namely Arctic, common, little, roseate and sandwich. Breeding sites can be found along the UK coast (apart from the south-west)

on shingle beaches and rocky islands. Some terns also breed at inland sites such as reservoirs.

Arctic terns are by far the most numerous, with around 53,000 breeding pairs in the UK and the largest number found on the Northern Isles. They are also the longest travelling, returning to the Antarctic where they over-winter. Roseate terns are one of the UK's rarest birds with fewer than 90 breeding pairs.

When photographing, avoid causing any disturbance to nesting birds by venturing too close to the terns' nests. At sites like the Farne Islands, keep to the paths and areas that have been marked out

for visitors. Little terns and roseate terns are, due to their vulnerable numbers, protected and a licence is required to photograph them at their nests.

With their predominantly white plumage, terns make very striking photographic subjects. When in flight, they contrast markedly with blue skies. On overcast days, consider making high-key images with the sky rendered white – the terns will take on an ethereal presence. The coastal locations where terns breed make for great environmental images.

UK locations are Anglesey, Farne Islands, Norfolk, Orkney Islands and Shetland Islands.



## 16 Kingfishers Andrew Mason

A bright flash of blue and orange flying low and fast over the water, a short, sharp whistle and the kingfisher is gone. As well as brief glimpses in flight, kingfishers can also be seen on riverside perches from where they dive for fish, sometimes hovering over the water before diving.

Small in size but big in colour, kingfishers are one of the UK's most easily identifiable birds. They are found near clean, slow-moving water, canals and lakes throughout the UK and Ireland, albeit with fewer numbers in Scotland.

There are numerous nature reserves where kingfishers can be seen and photographed, typically from hides set up for birdwatching. At some hides, local photographers have made perches to attract the birds.

However, at most of these hides, the kingfishers can only be photographed at quite a distance, requiring the use of extreme focal lengths and/or cropping.

A far better option is to find a quiet stretch of water that has resident kingfishers and (with the landowner's permission) set up perches to attract the birds.

By using a portable photography hide – a bag hide will work – or a screen/blind, the kingfishers can be photographed much closer. Avoid nest sites, as kingfishers are protected at these locations and a licence is required to photograph them.

When photographing, consider varying the perches – an old fishing rod makes for a great substitute branch, as do 'No Fishing' signs. As well as working on portraits with a kingfisher isolated against a clean background, experiment with a remote camera and a wideangle lens to create images showing them in their environment.

The hardest images to capture are those of a kingfisher diving for fish. To capture such a shot that's well-composed, in ideal light and in focus is incredibly difficult, but very rewarding.

**'Consider varying the perches – an old fishing rod makes for a great substitute branch, as do "No Fishing" signs'**

Due to kingfishers' brightness, backgrounds need to be clean. As for capturing a diving shot, you'll need perseverance!



© ANDREW MASON

Keep downwind from a rabbit, lie very still under some netting and you could be rewarded with a close encounter

## 17 Rabbits Robert Canis



Hares are great characters, have a fascinating history, are far less numerous than rabbits and, as a whole, are very difficult to get good images of, making them more desirable.

Rabbits, on the other hand, are found almost everywhere throughout Britain. However, because of their vast numbers, the fact that they can be found pretty much anywhere and that they have a fixed abode, rabbits are far more accessible and, to top it off, you don't need lots of fieldcraft!

Rabbits have an acute sense of smell, so try to position yourself downwind. Look for somewhere to break up your outline, too, such as patches of nettles, long grass or a hedge. I prefer to shoot at ground level as you get a more intimate perspective, but failing this, sit with your back against a tree. What to wear is also important and you should avoid noisy, brightly

coloured clothing. The more you can conceal yourself, the better.

Rabbits always look good bathed in warm, evening sunlight. Try to arrive a couple of hours before sunset, check the wind direction and settle yourself ten metres or so away (depending on your lens).

If you're lying down, support your camera on a beanbag and throw some scrim netting over your camera. A cushion to support your chest will also make the wait more comfortable.

Lying as still as possible is vital. Being inconspicuous also means there is a chance of observing and, potentially, photographing other kinds of wildlife, so keep your eyes peeled throughout and whatever you do, don't nod off!

Over the years, in the course of photographing rabbits, I've had some amazing close encounters with foxes, buzzards, hares (one ran straight towards me and fed less than a foot away) and owls. It's not just about the photography – it's the experience that goes with it.



© ROBERT CANIS



## 18 Barn owls Oscar Dewhurst



Recently, the barn owl was beaten into second place by the robin in the quest to determine

Britain's national bird. At this time of year, barn owls can often be found hunting in daylight due to the demand of having to feed chicks regularly, so they can be easier to photograph.

Before you start photographing, though, there are a few things to think about. First, you need to find a location where barn owls are hunting. Look on your local bird-club website to see if there's an area where they're regularly reported. Once you have a location, spend a few early mornings or evenings watching from a distance to work out what their hunting patterns and favoured perches are.

After this, photography will be significantly easier as you can position your hide according to where the owl and sun will be. If it

is on private land, make sure you check with the landowner before setting up your gear.

Equipment-wise, I recommend using a lens over 300mm. For settings, I often use manual mode for barn owls as their light colour can often throw off the camera's metering, especially when combined with a dark background.

Keep a shutter speed of at least 1/500sec to freeze movement, even if this means increasing the ISO and shooting at your widest aperture because light levels early in the morning and late in the evening can be low. However, you can experiment with slower shutter speeds and panning to give motion blur. For this, I find 1/4sec to 1/30sec are best.

Remember, it's an offence to intentionally or recklessly disturb barn owls at, on or near an 'active' nest – in other words, any action that causes a nesting bird to behave differently to how it would if an individual were not present.



When barn owls are feeding chicks, action-packed hunting shots can be taken in daylight – if you know where to look

© OSCAR DEWHURST

## 19 Hedgehogs David Tipling



Hedgehogs were once common, but are now quite scarce in many areas. They are strictly nocturnal and if you find one roaming around during the day, especially in early autumn, the animal may be sick.

Being nocturnal does not mean they are hard to locate if you have a decent population living in your area. They can be very noisy as they snuffle around looking for food, or chase or interact with one another. However, getting into a good photographic position with a hedgehog is easier said than done, and because it's likely to be dark, a flash or some other form of lighting is essential.

**'By providing a water dish and supplementary food in your garden, you may be able to attract hedgehogs to a chosen spot'**

While many of us may enjoy hot, dry weather in summer, hedgehogs do not. Sun-baked earth means their favoured food, such as earthworms, slugs and other small invertebrates, can prove hard to find. By providing a water dish and supplementary food in your garden or local wood, you may be able to attract

hedgehogs to a chosen spot. This is by far the best and most productive method for photography. Try any meat-based dog or cat food, or dried mealworms and peanuts used for bird feeders, but avoid putting out milk on saucers, as hedgehogs cannot tolerate lactose.

Once you have a hedgehog visiting, you can build a 'wild' set, perhaps with a grassland or woodland feel. Encourage them to live in your garden by building or buying a hedgehog house. If finding a wild animal proves too challenging, try contacting your local hedgehog rescue centre – they may well be able to offer you opportunities to photograph animals being nursed back to health or ones ready for release.

© DAVID TIPLING

Photographing our spiny friends isn't easy, as they're nocturnal and their numbers are dwindling





With depth of field being so minuscule and the lens so close to the subject, a steady hand (and Photoshop) is required



## 20 Close-up insects

Mat Perry



You don't need expensive macro lenses to shoot stunning close-up images. If you've got a DSLR, all you need is a compatible (inexpensive) reversing ring and lens. I mainly shoot with either a 28mm or 20mm prime lens reversed onto a Nikon D5100, although for best results I use a lens that has a manual aperture ring as all control of the aperture via the camera will be lost once the lens is reversed.

I shoot with an aperture of f/8 or f/11 with the fastest shutter speed that my camera will allow me to sync with the flash (which, for me, is 1/250sec) and to expose my subject correctly, I adjust the flash power output or the ISO to fine tune the exposure.

For lighting, I use a small flashgun with a DIY softbox made from a Chinese noodle box and a piece of polystyrene that came with a frozen pizza.

I've experimented with all kinds

of materials to diffuse the flash, from tissue paper to milk-carton plastic, but I find a thin piece of polystyrene gives the most pleasing results.

The depth of field is very small with reverse macro, so I try to use two to three photographs with different areas of the subject in focus and then automatically stack them together in Photoshop. The working distance is also very small and this is where patience and a steady hand come into play, as you have to bring the subject very close to the lens.

When photographing insects, I find the best time of day is at dawn when they're at their most docile. Sometimes an insect will happily sit there and pose while you snap away, but the majority of times they won't, so perseverance is definitely key.

Reverse macro is a very inexpensive form of photography. Both my lenses were bought for less than £20 and, with a bit of practice and perseverance, the results can be amazing.



With a homemade pool and a solar-powered water pump, you'll attract a variety of birds

## 21 Bird drinking pool

David Tipling

Not knowing what will appear next is one of the great attractions of photographing birds at a drinking pool. In high summer, when puddles dry out, the local bird population will seek out a reliable water source to visit at least once a day. Individuals of some species may make multiple appearances.

During extended dry periods, keeping a drinking pool topped up along a farm track or quiet country lane may lure a continual stream of birds. Shooting from a vehicle may then be possible. Stretch some netting across the window to further conceal your movements.

Another option is to create a drinking pool in your garden.

I recently constructed a pool in a woodland using plastic pond moulding I bought from a garden centre. By stacking up stones at the far end, until just below the water surface, I created a shallow enough area for birds to bathe in. I lined the sides with moss to create an attractive background and concealed the pond sides.

As an added attraction, I added a solar-powered pump with a sunken fountain that moves the water around the pool. Ripples or water movement help attract birds down to the pool.

A cheap way of doing this is to fill a plastic bottle with water. Make a pinprick in its base so it drips, then hang it by its neck above your pool. The dripping is especially attractive to warblers.



© DAVID TIPLING

© MAT PERRY





GreenAcres' woodlands are an idyllic setting for all people who share a kinship with nature

# Capture the Moment with GreenAcres Woodland Burials

**C**apture the Moment is an amateur photographic competition launched by GreenAcres Woodland Burials, which will run throughout this summer until 31 August 2015. Amateur photographers and photography enthusiasts of all ages are invited into one of the five GreenAcres parks to take photos of the stunning woodland.

Entering the competition is simple: just visit a GreenAcres park with your camera and snap away. Then upload your best photo to [www.greenacreswoodlandburials.co.uk/CaptureTheMoment](http://www.greenacreswoodlandburials.co.uk/CaptureTheMoment) to stand a chance of winning a great prize.

You can't fail to be impressed as you walk through the gates of a GreenAcres park and, with over 220 acres to discover, there's bound to be something that will attract any nature-loving photographer's attention. You can choose from Colney in Norfolk, Epping Forest in Essex, Chiltern in Buckinghamshire, Rainford in Merseyside and the newly opened Heatherley Wood in East Hampshire. For more details of where to find your nearest park, visit [www.greenacreswoodlandburials.co.uk/findapark](http://www.greenacreswoodlandburials.co.uk/findapark).

GreenAcres parks are more than cemeteries; they are naturally lovely areas open to everyone to enjoy.

Each park is uniquely beautiful, providing safe habitats for an array of flowers, plants and wildlife. The woodlands are an idyllic setting for a wide spectrum of people, all of whom share a kinship with the forest surroundings. This beauty is something they want to share with their friends and families when they are gone, and it creates a vital link between the natural course of life and the loved ones they leave behind.

The parks play host to local community events, including the Working Woodland Day that attracts more than 1,000 visitors to the Epping Forest, Chiltern and Rainford parks. Other events throughout the year include bug hunting, orienteering for children, Easter egg hunts, music in the woodland and services of remembrance.

Such events are integral to our plan to encourage and appreciate the woodland in each park. Other events take place all year round, giving the community the chance to see the woodland in all its guises and not just in the spring and summer months.



## About GreenAcres

### What is a GreenAcres woodland burial?

A burial at a GreenAcres Woodland Burial park is carried out in a similar way to that of a traditional burial, but your loved one or their ashes will be buried in a woodland environment instead of a traditional cemetery or crematorium. GreenAcres is committed to the long-term care of the woodland, so a proportion of every plot bought for burial or ashes ahead of time is kept secure in an independent trust fund that helps maintain the woodland for many years to come – creating a legacy for those who are buried in the parks.

### What makes GreenAcres Woodland Burials special?

Each GreenAcres park provides a place of peace and tranquillity set within a haven of beautiful English woodlands, giving families the time and space they need to say goodbye. These parks provide award-winning customer service staff to help work with families and funeral directors to ensure your final goodbye is just as you would have wanted it. And what's more, after the burial or funeral service, the parks are open and staffed 365 days a year, helping provide an environment of comfort.

### What do you offer?

GreenAcres Woodland Burials offers a variety of options to suit every family. Whether it's a full burial, burying or scattering of ashes, or a service in one of the ceremonial buildings before or after the cremation, families can trust GreenAcres Woodland Burials to provide a special place of remembrance. GreenAcres has been operating for nearly two decades and has served hundreds of families. But above all it prides itself on its integrity and respect for all those who use one of its parks.

For more information visit [www.greenacreswoodlandburials.co.uk](http://www.greenacreswoodlandburials.co.uk)

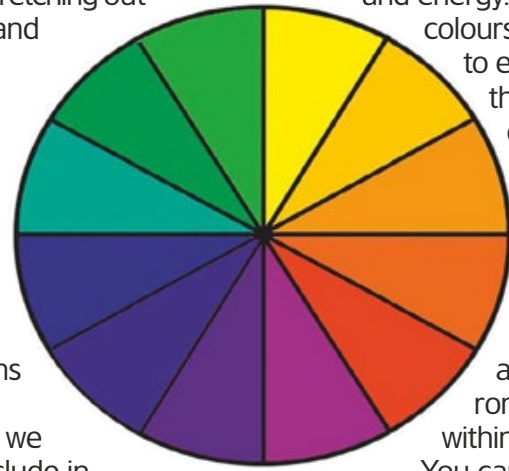


## 22 A rainbow world Philip Smith



I like the phrase 'riot of colour'. It makes me think of coming into a late-summer garden and being struck by the sight of vibrant flowers stretching out in all directions and flopping over the paths.

Making sense of the 'riot' is a delightful challenge for a photographer. When we look at a border of flowers our brains are constantly editing out what we don't want to include in the scene. To make the 'riot' work as a photograph we have to be selective. But how can we make that selection? It helps to have an awareness of harmony in colour theory as described by the colour wheel (above).



It pays to look out for complementary colours, those that are opposite each other on the wheel, such as reds with greens and yellows with purple-blues. These combinations communicate a sense of harmony with drama and energy.

Analogous colours are those next to each other on the wheel – for example, tones of green with shades of blue. This colour harmony communicates a more wistful, romantic feel within the scene.

You can use colour theory as a starting point. It helps to go out with the idea of only photographing colour and ignoring other kinds of content. This will help to develop your own awareness of how colours work together.

*Crocosmia 'Lucifer'.*  
Reds and oranges  
combined with  
green foliage create  
a sense of drama

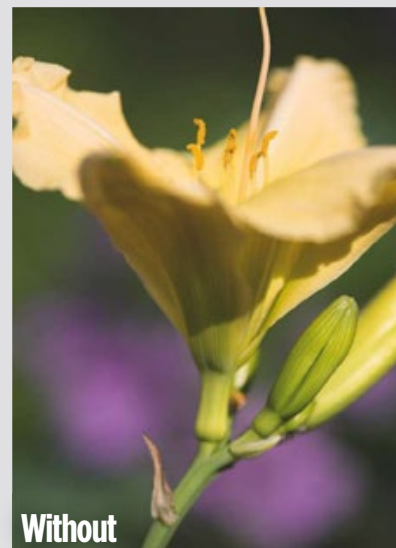
## 23 Use a reflector to lift shadows Philip Smith

Strong sunlight in midsummer can play havoc with flower photography. Using a reflector can help bounce natural light back into the subject from the front to even out the exposure. This is very useful when photographing backlit subjects to lift shadow areas, where using fill-in flash can often be too harsh.

I use a Lastolite difflector when I need to soften out the whole subject by diffusing the sunlight falling on the flower. In this

example, a difflector was held over the flower – like a cloud offering light shade – with a small Lastolite reflector held under the flower. With a need for three hands, if you're working on your own a tripod and remote release (held in the same hand as the difflector) are essential.

**Right: Without reflector or diffuser.**  
**Far right: With difflector and reflector.**  
**Note how the tones of the daylily's buds in the diffused picture are subdued, leading the eye to the stamens of the flower and the dominant yellow colour**



Without



With

## 24 Flowers to look out for Philip Smith



*Phlox paniculata*  
grow in clumps and  
offer great scope to  
play with colours  
and backgrounds



Rich colours and bold  
shapes of *Helenium*  
'Sahin's early flowerer'  
attract bees and hoverflies



Cannas are dramatic at  
this time of year, with  
vibrant flower colours  
and graphic foliage



*Succisella inflexa* is a  
garden plant, but its  
relative, *scabiosa*,  
grows wild



## 25 Photograph people doing their hobby Adam Duckworth



When the weather gets warmer and the days are longer, many people take the chance to really get stuck into their hobbies, sports and pastimes. Whether it's riding bicycles, going fishing or taking a spin on a motorbike or in a car that they've spent the winter restoring, everyone loves a great picture showing them enjoying their chosen interest.

Many people define who they are by what they do in their leisure time. They may be a street sweeper by day but in their heart they're a surfer, golfer, rail operator or BMX racer! So it's a prime opportunity to capture a portrait that shows something more than just what a person looks like. It's a chance to show what they're interested in and how they spend their time.

Finding someone with a fascinating hobby is usually pretty easy. Ask around your friends and

© ADAM DUCKWORTH



**Capture your sitter in his natural environment with the tools of his trade**

family and chances are you'll discover someone with a pastime that's unusual or particularly photographic. If that fails, look around for events in your local area where you'll find lots of participants who'll be eager to pose for you.

The key to a decent portrait is to get the person in the right clothing and put them in a location that really works for their chosen hobby. You probably wouldn't

want to shoot a surfer in a city centre, but that's exactly where you would want to photograph a death-defying parkour runner, for example. If there's an obvious item of equipment that the subject uses, it's always good to include that as well – such as a skateboard, bicycle, boat or radio-controlled car.

Avoid simply plonking the person behind or next to their bit of kit, smiling into the lens – it can

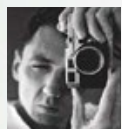
end up looking like a press shot for a local newspaper. Instead, try to get them to relax and look as natural as possible. Use a variety of viewpoints and different focal-length lenses – from wideangles that really show off the environment to longer telephoto lenses that can target the subject while throwing the background out of focus. Get the subject to look at the camera in some shots, and off-camera in others.

Great lighting can also work wonders. Midday sun is best avoided as it's contrasty and not flattering. Try shooting at the start or end of the day, or even night-time if that works for your subject. The use of reflectors or off-camera flash can transform a scene, too.

Remember that the devil is in the detail. Look around the edges of the frame to make sure there's nothing creeping into the shot. Make sure the pose, location, kit and clothing suit the subject and you've thought about composition and lighting. And have fun. After all, it's your hobby!

© MATT OSBORNE

## 26 Shoot a film portrait Matt Osborne



Leave your digital camera at home, dust down your old film camera (or treat yourself to a used bargain) and shoot a film portrait.

Professional colour films such as Kodak Portra or Fujifilm Pro 400H capture natural-looking skin tones and you can get away with overexposing them without worry. With metering, remember to set exposure for the shadow areas of the photo when shooting with film.

With a digital camera it is normal to expose for the highlights, but with film you expose for the shadows as film can retain highlight detail even when significantly overexposed by as much as 5–6 stops. I like to take a meter reading from just under the chin for my shots. If you want to practise before splashing out on some top-of-the-range film, then load up with AGFA Vista Plus 200 film – a 24-exposure roll can be bought from certain shops for only £1.

If you enjoy mono photography, try using coloured lens filters. A yellow filter can lighten skin tones, orange and red filters can give high-contrast images and a blue filter can accentuate freckles. Brighter days also provide enough light to shoot with slow speed, ultra-fine-grain films like Ilford's Pan F Plus ISO 50 black & white film.

Finally, if you've only ever used 35mm film cameras, then perhaps try looking for an old medium-format film camera. The detail captured by larger film negatives of 645 format, 6x6cm or 6x7cm, is more than 2–4 times that of 35mm.

**Film is an entirely different proposition to digital. As versatile as digital is, the detail of film can be stunning**



## 27 Use filters Dave Kai-Piper



Shooting in bright conditions doesn't necessarily go hand-in-hand with the wide and fast apertures we often desire for a shallow-depth-of-field portrait. The high light levels can mean that we have to stop the lens down and lose that bokeh we crave in order to get a balanced exposure – even with shutter speeds as high as 1/8,000sec.

This is where neutral-density filters come into play. Thanks to their ability to limit the amount of light passing through the lens, you'll be able to open up your lens to work at your desired aperture without overexposing your shot. They are available in different strengths, so you can select the right ND filter for the light levels you're working with.



Bright conditions call for a neutral-density filter so you can open up the lens without overexposing the shot

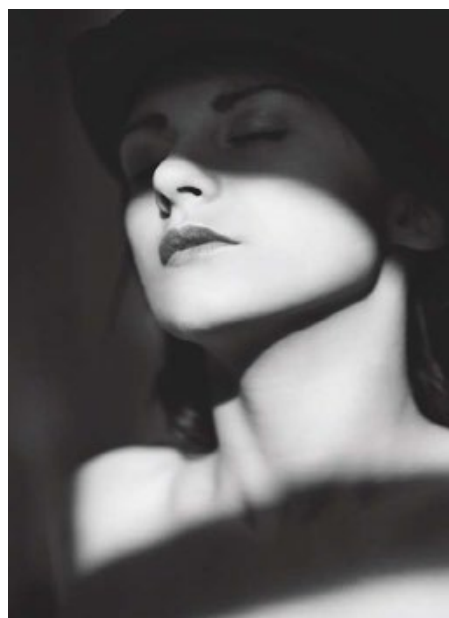
ALL IMAGES THIS PAGE © DAVE KAI-PIPER

## 28 Using natural shadows Dave Kai-Piper

Using natural light can be fun, especially when you use shadows to your advantage.

Watch where the sun is and where the shadows are falling, then use them to creative effect. This can be something as simple as having your model face into a shady area, perhaps with eyes closed or allowing the sitter's eyes to open up for a really intense gaze.

You could try something a little more complex, such as working 'shadow play' into your shots.

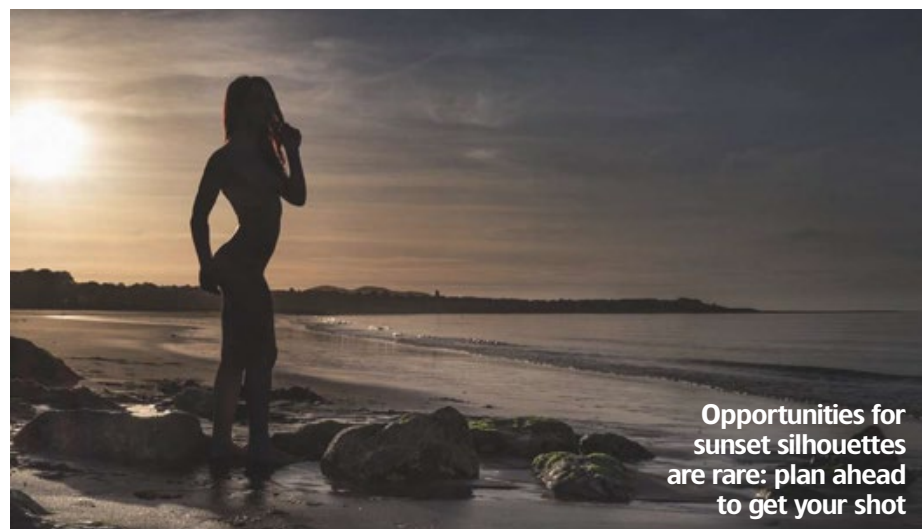


## 29 Avoid shooting in the midday sun Dave Kai-Piper

Shooting with the sun at its peak height, at midday or thereabouts, is never a good idea, as the harsh light will see shadows fall harshly on your subject.

If you can, find summer shade to avoid this or turn the subject away from facing the sun, otherwise they'll end up squinting and you'll find it harder to control your exposures.

It goes without saying that to avoid this, you should try to shoot earlier or later in the day.



Opportunities for sunset silhouettes are rare: plan ahead to get your shot



Using a lens hood will lessen the effect of flare

## 30 Shoot silhouettes Dave Kai-Piper

Using the late summer sun can produce wonderful effects that are not possible at other times of the year. Check the time the sun sets and head out an hour before to see where the sun will be.

When it comes to metering, you should expose for the sunset so your model is underexposed, resulting in them being silhouetted against the setting sun. To avoid any unwanted flare, place your model directly in the path of the sun, creating a shadow for you to stand in, and shoot.

## 31 Know when to use your lens hood Dave Kai-Piper

When it comes to photography, there's often no right or wrong way, yet it helps to be able to control effects so you can use them as and when you want.

Some images will look outstanding with flare introduced and some are better without it. Letting the light from any source go directly down the camera's lens will create flare, so using a lens hood will reduce this. If you want to go further, use a matte box for even greater control.



# 7 summer essentials

We've listed seven pieces of kit that'll help you take great photographs, whether you're travelling around the UK or venturing abroad



## Freeloader CamCaddy 2 universal charger

● £20 ● [www.solartechtechnology.co.uk](http://www.solartechtechnology.co.uk)

This handy universal battery charger makes it possible to charge the block-style batteries many cameras use. While the original CamCaddy had issues with build quality, the CamCaddy 2 has a much better design than its predecessor. A highlight of its overhaul is that it now features a Micro USB power input. This allows users to charge their camera batteries with a cable attached to any kind of USB power source, including power banks, laptops, USB plugs and even some car chargers. For long summer days out travelling between shoots, it's a very useful alternative to carrying loads of spare batteries.

## Ansmann All-In-One travel plug adapter

● £16.95 ● [www.ansmann.de](http://www.ansmann.de)

If you're travelling abroad this summer and plan to visit different countries, then the Ansmann All-In-One travel plug is a must-have. You simply choose which plug socket you want to adapt to, and then push down one of the four corresponding sliders to release the right adapter. These cover Australian, American and European plugs, with a total of 150 compatible countries. You can also plug multiple types of plug into the adapter itself, and it's adapted to suit UK plugs, among others.

## Sirui T-005X travel tripod

● £99 ● [www.sirui.de](http://www.sirui.de)

The last thing you want to do on a hot summer's day is lug around a hefty tripod; so the lightweight aluminium Sirui T-005X may be just what you need. With the ball head attached it weighs just over 1kg, and stands at 32.5cm when closed with a maximum height of 139cm, a minimum height of just 19cm and a maximum payload of 4kg. It strikes an impressive balance between strength, size, weight and height, and represents good value for money. A big bonus is that the slimline C-10X ball head comes included with the tripod, and its build quality is just as impressive.



## Olympus Stylus Tough TG-4

● £300 ● [www.olympus.co.uk](http://www.olympus.co.uk)

If you're heading to the beach, wading through water, doing any kind of extreme sport or just happen to be very accident prone, a tough camera is a good call. The Olympus Stylus Tough TG-4 will survive being dropped, knocked, crushed or frozen, and can even shoot images and video underwater to a depth of 15m. In AP's testing of all the current tough cameras on the market, the TG-4 ranked best, giving great image quality from its 16-million-pixel BSI CMOS sensor and remaining reliably rugged throughout some rigorous assessment.







## Kingston MobileLite Wireless G2

● £35 ● [www.kingston.com](http://www.kingston.com)

The Kingston MobileLite Wireless G2's built-in Wi-Fi allows you to send files directly to your Android or iOS device via the MobileLite app (free for download once you've purchased the G2). Once the G2 is wirelessly set up to a smartphone or tablet, the MobileLite app will recognise an external hard drive, USB flash drive or an SD card that is connected to it. This means you'll see all the images on your storage media and can then share them directly from the device. The G2 weighs 171g and is great for quickly sending photos to friends and family after a day out, but it's also very useful for streaming videos during long journeys without taking up space on your smart device.



## RAVPower RP-PB13 Deluxe power bank

● £39.99  
● [www.ravpower.com](http://www.ravpower.com)

With a capacity of 14,000 mAh, the RAVPower power bank is one of the highest-capacity portable chargers currently on the market. It also has the advantage of being one of the most affordable. It's fairly heavy, weighing in at 290g, but that's a worthy trade-off when you consider it can charge a camera battery, like the one used in the Sony Alpha 7, approximately 10 times. It also comes with two USB ports, so you can charge multiple devices at a time. The build quality is good, and for those wanting to charge their smartphone, tablet or camera on the go it's a brilliant accessory.



## Navitas Pacaway jacket

● £39.99 ● [www.navitasapparel.com](http://www.navitasapparel.com)

Never underestimate the unpredictability of the great British climate. One minute it can be glorious sunshine and the next it's time to run for shelter to avoid a thunderstorm. Taking the Navitas Pacaway along is a decent pre-emptive measure. Lightweight, breathable and waterproof, it also, as the name suggests, packs away into its own pocket. Measuring just 15x20x7cm when stuffed away and weighing just 380g, the Pacaway is easy to carry in your kit bag and takes up very little room. It's available in XS-XXXL sizes.



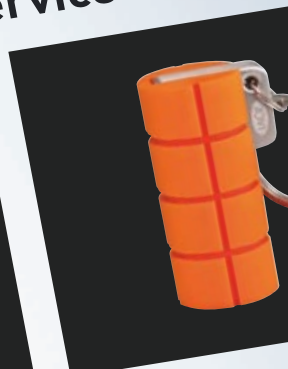
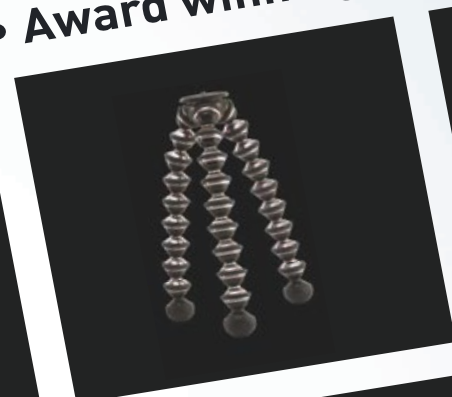




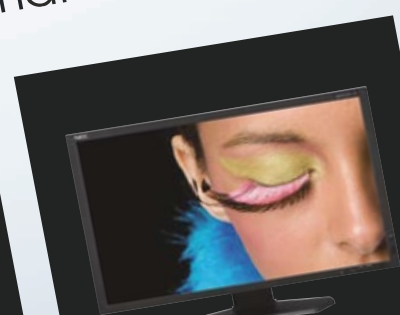
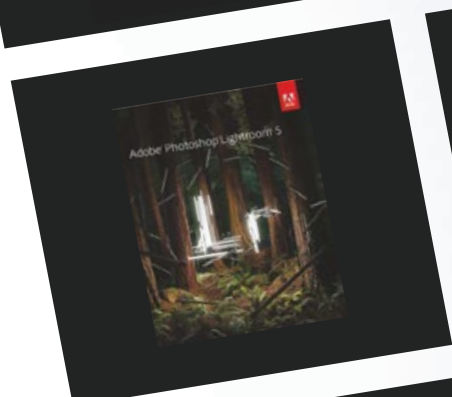
# CALUMET

PHOTOGRAPHIC

- 8 Stores across the UK
- Established for 75 years
- Competitive pricing
- Expert knowledge & advice
- Award winning service



Visit: stores nationwide  
Click: [www.calphoto.co.uk](http://www.calphoto.co.uk)  
Call: 0333 003 5000





# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

## LETTER OF THE WEEK

### Snap dreams

When I left school in 1977, my dream was to become a professional photographer. I wrote to all my local newspapers and to every photo studio I found in the *Yellow Pages*, asking if they would consider taking me on as a trainee. Sadly, every one of them turned me down, saying they didn't have any vacancies but would keep my details on file. One suggested that I go to university to do a degree in photography, but when I found out that I had to do a year's art foundation course first, I decided that it wasn't for me. Disheartened, I gave up and went into finance instead. I've probably earned more money through this career, but my dream has always remained.


I was recently sorting out some old papers and found every one of those rejection letters, carefully

stored in their original envelopes. It stirred memories of my youth and passion, and got me thinking once again about photography as a profession. So 38 years after all those rejection letters, I have now decided to take a City & Guilds course in photography to see if I can finally realise my dream.

I wonder if those businesses I contacted still have my details – I still have theirs!


**Andrew Henning, Warwickshire**

**There's a long list of successful people who have been inspired by rejection to achieve great things. Steven Spielberg was turned down by film school three times, and even Albert Einstein failed to get into Zurich Polytechnic. Hold on to your dream and good luck – Nigel Atherton, Editor**



# Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.  
[www.samsung.com](http://www.samsung.com)



### Film fan

I love the hipsters! I owe them thanks for helping make film a 'thing' again. I bought three colour films from Poundland (I think you can guess how much they cost per roll) and now I am on my way to my local Boots in Croydon to drop off some rolls for one-hour developing.

I encourage film fans to take advantage of film becoming cheap and easy once again. I'll bet many readers still own their film cameras, or would perhaps like to try a Lomography camera. It's a great feeling when someone hands you developed prints – no eye strain shifting tiny sliders in Lightroom.

**Lisa Singh, Greater London**

**Film has indeed enjoyed a resurgence of interest recently, mostly from young people under 25 who have grown up in a digital world and are drawn to the idea of**

**creating something physical and unique. AP is one of the few mainstream magazines still covering traditional photography and we have some great features on the subject coming up over the next few months – Nigel Atherton, Editor**

### The test of time

I found your article on Philip Jones Griffiths (AP 11 July) very interesting, particularly the various cameras that he used over many years.

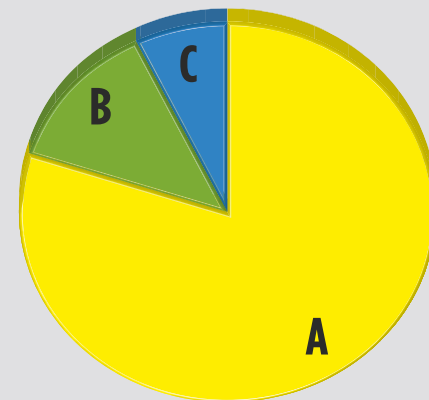
My interest in photography started during the Second World War, when film was nigh on impossible to buy. However, at the end of the war it was possible to obtain surplus RAF panchromatic plates (half-plate size) that I used with Underwood and Thornton-Pickard cameras with excellent results. The camera lens was f/6.3 rectilinear that I stopped down f/16 or lower, with an exposure time of

about 2secs. Since then, I've continued to buy various makes of cameras and have put their lenses to a simple test for colour convergence.

I do this by taking a shot of a distant TV aerial, then enlarging the image to see if it's sharp or blurring, and also by shooting a large piece of square paper to check for astigmatism. If the camera lens doesn't meet my requirements, I dispose of it. I do still have many cameras, including a Mamiya RB67, Fujifilm 645S and Nikon, Minolta Autocord and Pentax models whose lenses are very reliable. I've also got many old lenses that date back to the year dot, which give remarkably good results.

I found that some Russian lenses gave excellent results – particularly the Leica-fitting Jupiter lens that was sometimes used in preference to a Leica lens.

I now occasionally use



**In AP 11 July, we asked...**

**Do you own a 50mm lens?**

**You answered...**

A Yes	80%
B No	13%
C Yes, if a 50mm equivalent counts	7%

### What you said

'I did have the Canon EF 50 f/1.4 USM, but sold it to help fund my EF 24-70mm f/2.8L. I'm tempted to pick up the new Canon 50mm STM, though'

'I started photography back in 1987 and have had a 50mm ever since. My current one is the SMC Pentax-DA 50mm f/1.8. I also regularly use a Pentax-DA 40mm. I value the extra speed and sharpness over a zoom'

'I have three, one is the Minolta MD Macro Rokkor-X 100mm f/3.5'

'I'm a Leica film user and a Leica 50mm f/2 Summicron M is obligatory. I have a couple for the Nikon film SLRs and DSLRs. Why not, since they're such a bargain? They cost less than a decent memory card'

'My "nifty fifty" is usually on my Nikon most days'

'Yes. With my Nikon D70 it's the lightest outfit in my collection, and so probably the most used'

**Join the debate on the AP forum**

### This week we ask

**How important is autofocus tracking with moving subjects to you?**

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The camera in AP 11 July was the Canon Dial 35. The winner is Antony J Shepherd whose correct guess was the first drawn at random.



➤ a Canon digital camera, but regret to say that I am seldom satisfied with the results. I felt that I got better images with a camera that required some effort and expertise, rather than one that just requires the push of a button and hope for the best.  
**FW Davies, Tyne and Wear**

## Hicks up

Roger Hicks did a splendid thing by bringing attention to the superb 'Spitalfields Nippers' photographs (right) taken by Horace Warner in the early part of the 20th century (AP 4 July). Totally valid was the closing remark about how we need to consider our approach when taking photographs of the disadvantaged, as we 'try to make a difference'.

However, what was less splendid was Hicks's ungracious remark that The Gentle Author – who sought out the previously unpublished photographs – used a 'somewhat twee pseudonym'. Some would say that for affectation, you'd perhaps only need to glance at Roger's own monocled face pictured at the top of the column.

Ultimately, labels are relatively unimportant. What matters is that Warner's work has deservedly been brought to a much wider audience



© RELIGIOUS SOCIETY OF FRIENDS (QUAKERS) IN BRITAIN

The previously unpublished 'Spitalfields Nippers' photographs by Horace Warner were unearthed by The Gentle Author

than the photographic community by The Gentle Author. Hicks's contribution is small in comparison.

**David Cantor, Surrey**

**Roger does a great job of bringing fascinating but**

**lesser-known images to our attention, and his critiques are often highly opinionated. I find them interesting and thought provoking, even if I don't always agree with them**  
**– Nigel Atherton, Editor**

## Contact

**Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU**  
**Telephone** 0203 148 4138 **Fax** 0203 148 8128  
**Email** amateurphotographer@timeinc.com  
**Picture returns:** **Telephone** 0203 148 4121  
**Email** appicturedesk@timeinc.com

## Subscriptions

**Email** magazinesdirect@quadrantsubs.com  
**Telephone** 0330 3334555 or +44 (0)330 3330 233 (overseas)  
 One year (51 issues) UK £150.55; Europe €259; USA \$338.99; Rest of World £221.99

## Test Reports

Contact OTC for copies of AP test reports. **Tel:** 01707 273 773

## Advertising

**Email** mark.rankine@timeinc.com  
**Classified telephone** 0203 148 2929. Fax: 0203 148 8158  
**Display telephone** 0203 148 2516. Fax: 0203 148 8158  
**Inserts call Innovator** on 0203 148 3710

## Editorial team

<b>Group Editor</b>	Nigel Atherton
<b>Group Editor's PA</b>	Christine Lay
<b>Deputy Editor</b>	Richard Sibley
<b>Technical Editor</b>	Andy Westlake
<b>Deputy Technical Editor</b>	Michael Topham
<b>Technical Writer</b>	Callum McInerney-Riley
<b>Features &amp; Technique Editor</b>	Phil Hall
<b>Senior Features Writer</b>	Oliver Atwell
<b>News Editor</b>	Chris Cheesman
<b>Production Editor</b>	Lesley Upton
<b>Chief Sub Editor</b>	Meike Abrahams
<b>Art Editor</b>	Mark Jacobs
<b>Deputy Art Editor</b>	Sarah Foster
<b>Designer</b>	Antony Green
<b>Studio Manager</b>	Andrew Sydenham
<b>Picture Researcher</b>	Rosie Barratt
<b>Online Manager</b>	Karen Sheard
<b>Online Production Editor</b>	Paul Nuttall
<b>Digital Art Editor</b>	Simon Warren
<b>Digital Production Editor</b>	Jacky Porter
<b>Staff Writer</b>	Jon Stapley
<b>Video Production</b>	John Layton
<b>Photo-Science Consultant</b>	Professor Robert Newman
<b>Senior contributor</b>	Roger Hicks

**Special thanks to The moderators of the AP website** Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

## Advertising

<b>Advertising Director</b>	Mark Rankine	0203 148 2516
<b>Advertisement Manager</b>	Felix Barlow	0203 148 2508
<b>Account Manager</b>	Simon Gerard	0203 148 2510
<b>Production Coordinator</b>	Dave Smithers	0203 148 2674

## Marketing

**Marketing Manager** Samantha Blakey 0203 148 4321

## Publishing team

<b>Chief Executive Officer</b>	Marcus Rich
<b>Managing Director</b>	Paul Williams
<b>Publishing Director</b>	Alex Robb
<b>Group Magazines Editor</b>	Garry Coward-Williams

**Printed in the UK by Polestar Group**

**Distributed by Marketforce**, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Tel:** 0203 148 3333

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2015 Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £150.55 (UK), €259.99 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

**Time Inc.**



## In next week's issue On sale Tuesday 4 August



## Starstruck

See the incredible winning images of the Astronomy Photographer of the Year competition, and find out how they were taken

## Digital projectors compared

We rate the best devices to project your images, whether for show at your camera club or at home

## AF-S Nikkor 80-400mm f/4.5-5.6

Phil Hall took this monster Nikon optic lens on safari. Find out how he got on with it





## Circular Filters

The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!

### ND1000 Filters

★★★★★ - Photoplus Magazine

46mm...£22.50	62mm...£27.00
49mm...£23.50	67mm...£28.50
52mm...£24.00	72mm...£29.50
55mm...£24.50	77mm...£32.50
58mm...£25.50	82mm...£37.50

"Best Value" in Photoplus Big Stopper Group Test

### ND Fader Filter

★★★★★ - Amateur Photographer

46mm...£26.00	62mm...£32.00
49mm...£27.00	67mm...£35.00
52mm...£27.50	72mm...£36.00
55mm...£29.50	77mm...£39.00
58mm...£31.00	

4 stars from AP Magazine for Quality & Value

### ND Filters

Sizes: 27 to 82mm

46mm...£17.00	62mm...£21.00
49mm...£17.00	67mm...£23.00
52mm...£18.00	72mm...£26.00
55mm...£19.00	77mm...£28.00
58mm...£20.00	82mm...£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

Digital Camera ND Group Test

### Circular Polarisers

Sizes: 25 to 86mm

49mm...£16.75	67mm...£18.00
52mm...£17.00	72mm...£19.00
55mm...£17.00	77mm...£21.00
58mm...£17.00	82mm...£26.00
62mm...£17.50	86mm...£33.50

### UV Filters

Sizes: 25 to 105mm

46mm...£10.95	62mm...£13.95
49mm...£12.95	67mm...£14.95
52mm...£12.95	72mm...£15.95
55mm...£12.95	77mm...£17.95
58mm...£13.95	82mm...£19.95

### ND Grad Filters

Sizes: 40.5 to 82mm

46mm...£16.50	62mm...£20.00
49mm...£17.00	67mm...£21.00
52mm...£18.00	72mm...£21.50
55mm...£19.00	77mm...£22.50
58mm...£19.50	82mm...£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

## More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

Infrared Filters	from £17.50
Skylight Filters	from £12.50
Black & White Filters*	from £14.00

\*4 Types: Red, Yellow, Green, Orange

Colour Grad Filters* from	£14.00
Star Effect 4-Point from	£14.00
Star Effect 6-Point from	£14.00

\*3 Types: Blue, Sunset, Twilight

## Square Filters

### NEW! Pro Filter Holder

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95



### NEW! Pro Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



### Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95



### Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95



Starter Kit: 1 Filter Filter Kit: 3 Filters

## Individual Square Filters

A & P Size Resin Filters

★★★★★ - Digital Photo

0.3 Full ND	£13.50	0.9 Hard ND Grad	£13.50
0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95
0.9 Full ND	£13.50	Circular Polariser	£26.00
1.2 Full ND	£15.95	Blue Grad	£13.50
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50
1.2 Soft ND Grad	£15.95	4x Star Effect	£13.50
0.3 Hard ND Grad	£13.50	6x Star Effect	£13.50
0.6 Hard ND Grad	£13.50		

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95
ND Glass Pro Set	£79.95



5 stars for build, image quality & value for money.

April 2014

## Close up Lens Sets



Sets include:  
1+ Lens  
2+ Lens  
4+ Lens  
10+ Lens

Photoplus Best on Test 90% rating

52mm...£17.00	67mm...£21.50
55mm...£18.00	72mm...£23.00
58mm...£19.00	77mm...£24.50
62mm...£20.00	

## Step Rings

Prices from £4.95

Thread	Range	Thread	Range
37mm	27-72	55mm	46-77
37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

## Lens Adaptors

Camera	Lens	£	Camera	Lens	£
Canon EOS	to M42	£16.95	Micro 4/3	to Nikon	£29.95
Canon EOS	to Nikon	£22.95	Micro 4/3	to Nikon G	£34.95
Canon EOS	to Nikon G*	£39.95	Micro 4/3	to M42	£29.95
Canon EOS	to Pentax K	£24.95	Micro 4/3	to Olympus OM	£29.95
Canon EOS	to Olympus OM	£24.95	Micro 4/3	to Minolta MD	£29.95
Canon EOS	to Con/Yash	£24.95	Micro 4/3	to Leica R	£29.95
Canon EOS	to Leica R	£22.95	Micro 4/3	to Leica M	£29.95
Canon EOS	to Leica M	£24.95	Micro 4/3	to Sony Alpha	£34.95
Canon EOS	to Canon FD	£44.95	Micro 4/3	to Pentax K	£29.95
Canon EOS-M	to Canon EOS	£29.95	Micro 4/3	to Canon FD	£29.95
Canon EOS-M	to Leica M	£29.95	Micro 4/3	to Con/Yash	£29.95
Canon EOS-M	to Nikon	£29.95	4/3	to M42	£17.95
Canon EOS-M	to Canon FD	£29.95	4/3	to Con/Yash	£22.95
Canon EOS-M	to C Mount	£29.95	4/3	to Leica R	£22.95
Canon EOS-M	to M39	£29.95	4/3	to Nikon	£22.95
Canon EOS-M	to M42	£29.95	4/3	to Olympus OM	£22.95
Fuji X	to M42	£24.95	4/3	to Pentax K	£22.95
Fuji X	to Leica M	£29.95	Pentax	to M42	£18.95
Fuji X	to Nikon	£29.95	Pentax	to Nikon	£44.95
Fuji X	to Canon EOS	£29.95	Pentax	to Sony Alpha	£44.95
Fuji X	to Olympus OM	£29.95	Pentax	to Canon FD	£44.95
Fuji X	to 4/3	£29.95	Sony Alpha	to M42	£15.95
Fuji X	to Canon FD	£29.95	Sony Alpha	to Minolta MD	£44.95
Fuji X	to Con/Yash	£29.95	Sony Alpha	to Nikon	£44.95
Nikon	to M42	£24.95	Sony Alpha	to Pentax K	£44.95
Nikon	to Canon FD	£44.95	Sony Alpha	to Canon FD	£44.95
Nikon	to C Mount	£32.95	Sony NEX	to Canon EOS	£29.95
Nikon 1	to M42	£24.95	Sony NEX	to Nikon	£29.95
Nikon 1	to M39	£22.95	Sony NEX	to Sony Alpha	£34.95
Nikon 1	to Nikon	£29.95	Sony NEX	to Olympus OM	£29.95
Nikon 1	to Canon EOS	£44.95	Sony NEX	to Pentax K	£29.95
Nikon 1	to Pentax K	£29.95	Sony NEX	to Leica M	£29.95
Nikon 1	to Leica M	£39.95	Sony NEX	to Leica R	£29.95
Nikon 1	to Leica R	£37.95	Sony NEX	to Canon FD	£42.95
Nikon 1	to Con/Yash	£23.95	Sony NEX	to M39	£23.95
Micro 4/3	to Canon EOS	£29.95	Sony NEX	to M42	£23.95

\*with aperture control

NEW!

Can't find what you're looking for? With our on-site engineering factory we can help!

## Lee Filters

### 100mm System



Foundation Kit  
£59.95

Adaptors Rings	from £20.00
Professional Kit	£115.00
Upgrade Kit	£78.00
ND Grad Sets	£199.00
Individual Filters	from £75.00
Big Stopper	£104.95
Little Stopper	£95.99
Landscape Polariser	£173.99

### Lee Seven5



Seven5 Holder  
£59.50

Adaptor Rings	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£62.00
Polarisers	£190.00
Deluxe Kit	£460.00
Seven5 Hood	£69.50

### Lee SW150



SW150 Holder	£150.00
Nikon 14-24mm Adaptor	£90.00
Canon 14mm adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Samyang 14mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

## Accessories



Camera Spirit Levels	from £3.50
Memory Card Cases	£9.95
Reflector Kits	£8.95
Rainsleeves	£5.95
White Balance Caps	£9.95
Filter Stack Caps	from £8.95



Lightning Sensors	£64.95
Angled View Finder	£39.95
Selfie Stick	£9.95
Bluetooth Remotes	£4.95
Cleaning Kits	from £5.95
Dust Blowers	from £3.50



Microfiber Cloths	from £1.50
Lens Pen	£4.95
Cleaning Solution	£4.95
Circular Filter Pouch	£5.95
Square Filter Wallet	£9.95
Square Filter Case	£5.95

## Caps & Hoods

Lens Caps	£3.95
Body Caps	£3.50
Rear Lens Caps	£3.50
Petal Hoods	from £10.95
Rubber Lens Hoods	£4.95

## Shutter Releases

DSLR Shutter Release Bracket	£24.95
Compact Shutter Release Bracket	£19.95
Angled Shutter Release Bracket	£24.95

## Self Take Kits

DSLR Kit	£34.95
Compact Kit	£24.95
Angled Kit	£34.95
12" Vinyl Cable	£7.50
20ft. Air Release	£12.50

## OpTech

NEW!

EZ Comfort Strap	£9.99
Gotcha Wrist Strap	£9.99
Tripod Strap	£19.99
Utility Strap - Sling	£19.99

## Ollclip

NEW!

Ollclip 4-IN-1 Photo lens for iPhone 5/5s	£59.95
Ollclip 4-IN-1 Photo lens for iPhone 6 & 6 Plus	£69.95





# Star power

Following the rediscovery of the long-lost TV Times photographic archive, photographer **Rod Ebdon** takes **Oliver Atwell** on a trip through the annals of British showbiz history

**Y**ou may remember that in AP 23 May we broke the story of how Time Inc UK rediscovered an exceptionally rare collection of portraits and on-set photographs of various stars of music,

entertainment and sport. All the original negatives had remained unseen since their publication in *TV Times* magazine some 50 years earlier. The collection was host to a variety of images of stars like Peter Sellers, Woody Allen, The

**Peter Sellers just before his appearance on Granada's film show, *Cinema*, which screened on 12 October 1972**

Beatles and Diana Rigg, as well as some images taken by superstar photographers Helmut Newton, Cecil Beaton and David Bailey.

After a bit of detective work, we can reveal that one of the *TV Times* staff photographers was Rod Ebdon. Rod has spent the past four decades working his way through pretty much all aspects of photography, including magazine, broadcast, photojournalism, fashion, beauty and, more recently, weddings. He joined the *TV Times* staff in 1962, and back then the photography department was a small outfit. However, they soon realised that they needed more hands in the darkroom. Rod joined and worked his way up from handling chemicals in the darkroom to becoming a printer/photographer.

'In those early days I was using a Rolleicord, which I'd bought for about £74,' says Rod. 'It was a great camera but quite slow to use, and the fastest black & white film we had then was 200 ASA, which is incredibly slow by modern standards. The film was fine generally, but when we went into a television studio to shoot, the lights were so dim. That was still a problem when we moved onto colour film and I was shooting with a tungsten Kodak 160 ASA film. Again, the lights were set low in the studios and had this orange glow. The colour stuff could look bloody awful, frankly.'

Back when Rod first started, the people who worked on *TV Times* consisted mainly of ex-newspaper members who had come from a background of working with 5x4in negatives before the standard changed to shooting with 120 film and the Rolleiflex cameras. SLRs and 35mm had yet to find their place within UK magazines and newspapers, despite famous photographers such as Henri Cartier-Bresson demonstrating





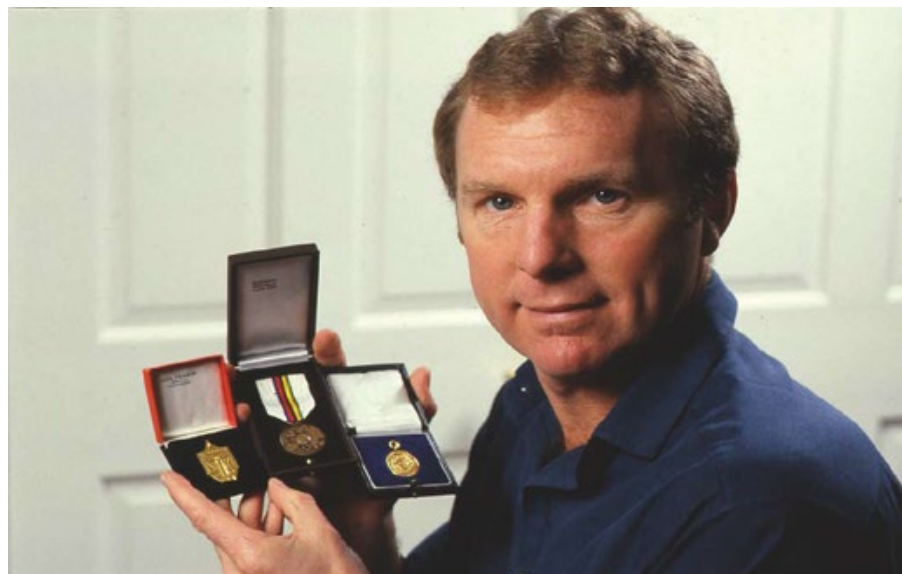


Above: Singer David Bowie, 1977

Top right: The late Bobby Moore displays a small selection of the medals he collected throughout his footballing career

Above right: Actor Oliver Reed takes a break from filming

Below: The shoot with Engelbert Humperdinck that *TV Times* was forced to drop



the versatility of the format.

‘That was the mentality,’ says Rod. ‘The magazine wasn’t really run by picture people, it was run by words people. Peter Bolton, another photographer on the staff, had a Leica, which I loved but it was sort of old-fashioned. I ended up buying a Nikon F around 1965. So I had this beautiful 35mm that I wasn’t allowed to use. I’d take images with it, but they were never published.’

### Up in the air

Everything was to change in 1969 when *TV Times* underwent a radical redesign. Money was poured into the magazine to finance a complete makeover. ‘Suddenly there was money where there wasn’t before,’ says Rod. Peter Jackson was brought in as the new editor and fought hard not only to ensure the staff benefited financially, but also to radicalise the kind of content the magazine produced. Perhaps the most important change, at least for Rod, came in the form of Gordon Moore, who was brought in as the *TV Times* art editor and was instrumental in the redesign. From that moment all the photographers were issued with 35mm cameras and Kodachrome film. The shoots became, as Rod says, a lot more fanciful.

### ‘In those early days I was using a Rolleicord, which I’d bought for about £74’

‘One of the first big ones we did was with the singer Engelbert Humperdinck,’ recalls Rod. ‘We were looking for any angle to jazz things up. Someone found out that Engelbert was learning to fly, so naturally we dressed him up as the German fighter pilot Manfred von Richthofen, otherwise known as the Red Baron [see left]. We took Engelbert to an airfield west of London where there was a replica aircraft of a Fokker Eindecker from the First World War. Engelbert was dressed up in a cap, boots and coat – the whole pilot kit. We did a few shots, with him standing on the airstrip and the plane behind him. Then we did another set featuring a pilot dressed in the same clothes who flew up so I could get some air-to-air shots from another aircraft.’

The shoot was incredibly successful and the *TV Times* staff managed to pull it off without a hitch; that is, until it was revealed that someone else in the area had

taken some pictures unbeknown to the team. The shots then appeared in the *Daily Mirror*, ruining the surprise and impact of those that were due to run in *TV Times*. The Engelbert feature was supposed to be one of the first big stories to run after the relaunch, but sadly the team were forced to pull it altogether.

### Rubbing shoulders

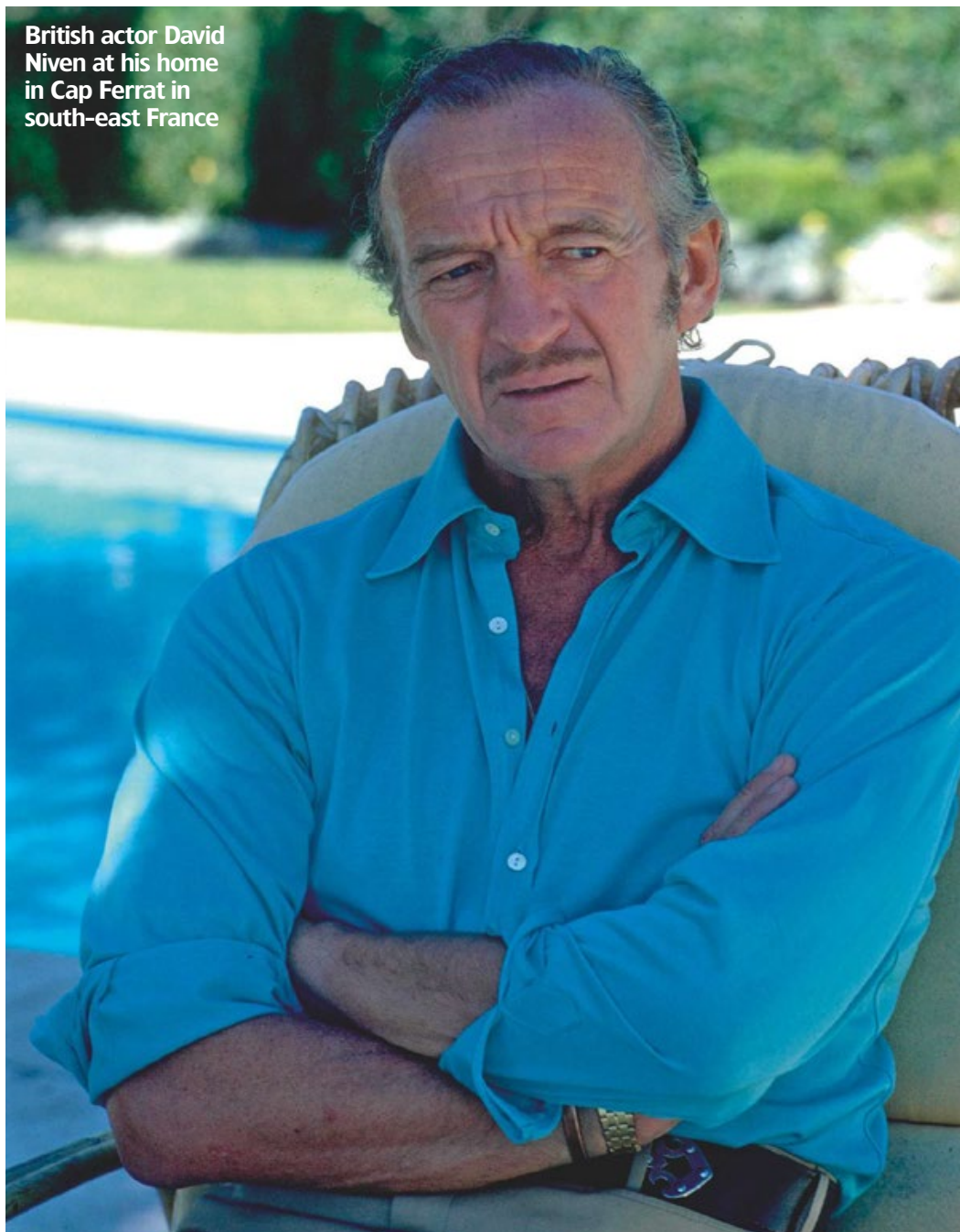
Navigating your way through the variety of images taken by Rod during his 28 years at *TV Times* is dizzying. Bobby Moore, Peter Sellers, David Bowie and David Niven all put in an appearance. One figure who made an impact, as he did with the majority of people who encountered him, was actor Oliver Reed.

‘The image you see here [above] was the first time I shot him,’ says Rod. ‘He was at Twickenham Film Studios making a feature film. It was around the early ’70s and I can’t remember the movie, unfortunately. The second time I photographed him was interesting. The writer and I visited him in his home in Surrey. There were hundreds of acres and stables. Oliver would always turn up wearing beautiful suits and





British actor David Niven at his home in Cap Ferrat in south-east France



➤ handmade brogues. He loved horses and just the evening before we arrived a foal had been born. I asked if I could take a picture and he took us to see it in the stables. The foal was lying in the hay and Oliver got down on the floor and cuddled it. His suit, which must have been worth more than I would earn in a year, was messed up, but it was such a fantastic shot. When Oliver was sober he really was the most kind and generous man. He was fantastic company. But as has been largely reported, he was the opposite when he was drunk.'

### Up to date

For someone with so many years under his belt, it would be tempting to think that Rod would be happy to hang up his camera strap and take in some sun, but he shows no signs of slowing down. He moved into the realm of stills photography for shows such as *The Darling Buds of May* and *Peak Practice*.

'Working on the ITV show *Hornblower* was lovely,' says Rod. 'The show was shot in foreign

**Top left: Ballet dancer Rudolf Nureyev in rehearsals for *Giselle*, 1980**

**Above left: Rod Ebdon posing with some of his pictures**

Rod Ebdon's career has spanned decades and has seen him as one of the principle photographers on *TV Times*, as well as the stills photographer for a number of television shows. Most recently, he has begun shooting weddings. Find out more at [www.rodobdonphotography.co.uk](http://www.rodobdonphotography.co.uk)

locations, and as it was a period show the uniforms were beautiful. Everywhere I turned there was something to shoot. I've worked on a great number of series, but I did carry on working for magazines for a while. It's what I really liked doing, although I started losing my contacts. Magazines change so quickly these days. Picture editors move or get promoted. I used to turn up at interviews and think, 'Gosh, I could be your father'. Then very quickly it became, 'I could be your grandfather'.'

Something else that Rod found as time moved on, was that the shifts in the media and photography landscapes required him to make a move into the digital world. It wasn't a change Rod took to immediately, but as technology advanced the benefits of digital began to outweigh the shortcomings.

'There was real excitement waiting for the film after processing,' says Rod. 'There was a lot at stake, and the effort and costs involved in some of the big assignments added to this.

Sometimes the team were waiting for the pictures to get them off to press urgently with very little time and, on some occasions, no back-up feature. But I really had to go digital to keep with the times.

'While in the beginning I was a little resistant, I can't deny things have got a lot better. Perhaps the best thing is that you can now shoot under very bad lighting conditions. It's also made my life a lot easier. I used to carry a Hasselblad in the car, as well as two or three Nikons and some lighting equipment. Once I started working with digital, I didn't need any of that. I could start using public transport. I can arrive on location with just a camera and maybe a spare body.'

We'll hear more from Rod when AP and Time Inc UK celebrate the 60th anniversary of *TV Times* with a huge display of previously unseen images. But for now, we have a small selection Rod's images to enjoy, many of which contain more history than many other photographers can hope to capture in a lifetime.





# Want to shoot better **Video**?

Well now you can! **The Video Mode** is a brand new website from **Amateur Photographer** that will teach you everything you need to know, from capturing those special holiday memories to filming the next blockbuster.



THE **VIDEO**MODE In association with **Canon**

**The Video Mode** features tuition videos and technique articles from expert filmmakers designed to help you capture professional quality movies.

[www.thevideomode.com](http://www.thevideomode.com)

FROM **Amateur  
Photographer**



# Grays of Westminster®

Exclusively... **Nikon**



Nikon D810

## A GRACELAND FOR **Nikon** LOVERS\*

\*Quote by Darron Hartas former editor of Master Photographer magazine



**I AM**

**YOUR SUMMER CASHBACK**

**UP TO £60/€75**

Call **020-7828 4925** now!

**0% OR LOW INTEREST FINANCE**

**No deposit Required**  
**020-7828 4925**  
**For full details**



### NIKON DIGITAL CAMERAS

Nikon D4S DSLR body.....	£4,195.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit.....	£5,375.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit.....	£5,275.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£6,395.00
Nikon D810 DSLR body.....	£2,195.00
Nikon D810 + MB-D12 Grip Kit.....	£2,475.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,375.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,295.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,475.00
Nikon MB-D12 Grip for D810.....	£285.00
Nikon D750 DSLR body.....	£1,495.00
Nikon D750 + MB-D16 grip Kit.....	£1,695.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,795.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£1,975.00
Nikon D610 DSLR body.....	£1,149.00
Nikon D610 + MB-D14 Grip Kit.....	£1,339.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D610.....	£1,499.00
Nikon D7200 DSLR body.....	£195.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£795.00
Nikon D7200 + MB-D15 Grip Kit.....	£995.00
Nikon D7100 DSLR body.....	£675.00
Nikon D7100 + MB-D15 Grip Kit.....	£885.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£795.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D5500 body only.....	£549.00
Nikon D5500 body +18-55mm f/3.5-5.6G VR II DX Kit.....	£589.00
Nikon D5500 18-140mm f/3.5-5.6G VR DX Kit.....	£769.00
Nikon D5300 DSLR body.....	£399.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£469.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£669.00
Nikon D5200 DSLR body.....	£299.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR II DX Kit.....	£369.00
Nikon D3300 DSLR body.....	£275.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£349.00
Nikon D3200 DSLR body.....	£225.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR II DX Kit.....	£285.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£1,895.00
Nikon Df DSLR body, chrome or black finish.....	£1,775.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£5,000.00

### NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£725.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£499.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£619.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£375.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£345.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£139.00
Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom.....	£199.00
Nikkor VR 30-110mm f/3.8-5.6.....	£165.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£689.00
1 Nikkor AW 10mm f/2.8.....	£229.00
1 Nikkor 10mm f/2.8.....	£159.00
1 Nikkor 18.5mm f/1.8.....	£129.00
1 Nikkor 32mm f/1.2.....	£549.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£469.00
Nikon SB-N7 Speedlight.....	£129.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

### NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£495.00
AF-S 35mm f/1.8G DX.....	£129.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£549.00
AF-S 12-24mm f/4G IF-ED DX.....	£749.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£869.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£395.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£925.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£125.00
AF-S 18-55mm f/3.5-5.6G VR II ED D.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£189.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£375.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£525.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£585.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£465.00
AF-S 55-200mm f/4-5.6G DX ED VR II.....	£225.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£249.00

### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,135.00
16mm f/2.8D AF Fisheye.....	£559.00
20mm f/2.8D AF.....	£419.00

24mm f/2.8D AF.....	£335.00
28mm f/2.8D AF.....	£219.00
35mm f/2D AF.....	£229.00
50mm f/1.8D AF.....	£99.00
50mm f/1.4D AF.....	£235.00
105mm f/2D AF-DC.....	£745.00
135mm f/2D AF-DC.....	£945.00
180mm f2.8D AF IF-ED.....	£635.00

### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£575.00
AF-S 24mm f/1.4G ED.....	£1,345.00
AF-S 28mm f/1.8G.....	£449.00
AF-S 35mm f/1.4G.....	£1,189.00
AF-S 35mm f/1.8G ED.....	£369.00
AF-S 50mm f/1.4G IF.....	£255.00
AF-S 50mm f/1.8G IF.....	£129.00
AF-S 58mm f/1.4G.....	£1,099.00
AF-S 85mm f/1.8G.....	£325.00
AF-S 85mm f/1.4G.....	£1,049.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,199.00
AF-S 16-35mm f/4G ED VR.....	£745.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,295.00
AF-S 18-35mm f/3.5-4.5G.....	£449.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,119.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£365.00
AF-S 24-120mm f/4G ED VR.....	£675.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£599.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,475.00
AF-S 70-200mm f/4G VR IF-ED.....	£845.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£395.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,749.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,349.00
AF-S 200mm f/2G VR II IF-ED.....	£3,645.00
AF-S 300mm f/4E PF ED VR.....	£1,639.00
AF-S 300mm f/2.8G VR II IF-ED.....	£3,599.00
AF-S 400mm f/2.8E VR FL ED.....	£8,295.00
AF-S 500mm f/4G VR IF-ED.....	£5,449.00
AF-S 500mm f/4E FL ED VR.....	£8,149.00
AF-S 600mm f/4G VR IF-ED.....	£6,495.00
AF-S 600mm f/4E FL ED VR.....	£9,695.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£10,995.00
AF-S 600mm f/4E FL ED VR.....	£349.00

TC-14E III 1.4x teleconverter.....	£275.00
TC-17E II 1.7x teleconverter.....	£275.00
TC-20E III 2x teleconverter.....	£325.00

### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£169.00
60mm f/2.8D Micro.....	£325.00
AF-S 60mm f/2.8G ED Micro.....	£365.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£335.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£575.00
200mm f/4D AF Micro IF-ED.....	£1,075.00

### NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£219.00
SB-500 Speedlight.....	£185.00
SB-300 Speedlight.....	£99.00
SB-R1C1 Close-Up Commander Kit.....	£545.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00

### ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

### SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,325.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,245.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,125.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E:Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

**TO ORDER TELEPHONE 020-7828 4925**





PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

 **020-7828 4925**

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

## SPECIALISING IN THE EXCEPTIONAL



### NIKON Df + 50mm f/1.8G AF-S GOLD EDITION

In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



**TO ORDER TELEPHONE**  
**020-7828 4925**



Find us on Facebook: [www.facebook.com/graysofwestminster](http://www.facebook.com/graysofwestminster)

Visit our website: [www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



# Amateur Photographer of the Year Competition

Your chance to enter the **UK's most prestigious competition** for amateur photographers

# £10,000 IN PRIZES TO BE WON

## HOW TO ENTER

**To enter via email**, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with the aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

**To enter by post**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 9th floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## Plan your APOY 2015 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Night Life	Low-light photography	7 Mar	29 Mar	25 Apr
Going Abstract	Abstract images	4 Apr	26 Apr	30 May
The Wider Perspective	Creative wideangle	2 May	31 May	27 June
In Focus	Shallow depth of field	6 June	28 June	25 July
Up Close	Macro (insects/flowers/plants)	4 Jul	26 Jul	29 Aug
<b>On the Street</b>	<b>Street photography</b>	<b>1 Aug</b>	<b>30 Aug</b>	<b>26 Sep</b>
Lie of the Land	Landscapes and cityscapes	5 Sep	27 Sep	24 Oct
Shades of Grey	Black & white	3 Oct	1 Nov	28 Nov

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit [www.amateurphotographer.co.uk/apoy15](http://www.amateurphotographer.co.uk/apoy15)



## This month's prize

Win a Sigma dp2 Quattro compact digital camera and a VF-41 viewfinder accessory

The Sigma dp2 Quattro compact digital camera incorporates a newly developed Foveon X3 Direct CMOS image sensor. Unique among image sensors, the Foveon Direct image sensor is similar to traditional colour film in that its multiple layers capture all the information that visible light transmits. Along with Sigma's proprietary image-processing technology, this sensor produces incredible resolution, precise gradation, gorgeous colour with

breathtaking realism and a 3D feel – in other words, full-bodied image quality. The camera carries a fast 19mm f/2.8 (28mm equivalent) wideangle lens. The Albada inversed Galilean type VF-41 viewfinder mounts on the hotshoe. It offers a framing guide for deciding the composition without the colour LCD monitor and accurate framing unaffected by external light conditions. That's a total prize value of £1,079.98 for Round Six.





In this shot from Frank Emonds, we see that a shallow depth of field can help to draw out a single detail from an otherwise busy scene

© FRANK EMONDS

# Round Six On the Street

STREET photography is as popular as it ever was and is easily accessible to most photographers. Even if you don't live in a street alongside other people, you almost certainly travel to, and work in, places where the rich tapestry of street life chugs on like a well-oiled machine. All you have to do is photograph it, and show the rest of the world what happens in that location. There can be a great temptation to head to the biggest, most bustling place you can find, but you don't need to. Street pictures can be shot as

easily beside the quiet and seemingly empty village post office as they can among the maddening crowds streaming past the Bank of England.

This round is about capturing the atmosphere of a place, and to do that a picture needs to show that place and what goes on there. We don't have to be able to detect where the picture was taken, but we do need to get a feel for what it is like to be there and what sort of people we'd be likely to meet. So get out there and keep your eyes peeled.

**APOY  
2015**  
In association with  
**SIGMA**



## Interesting light

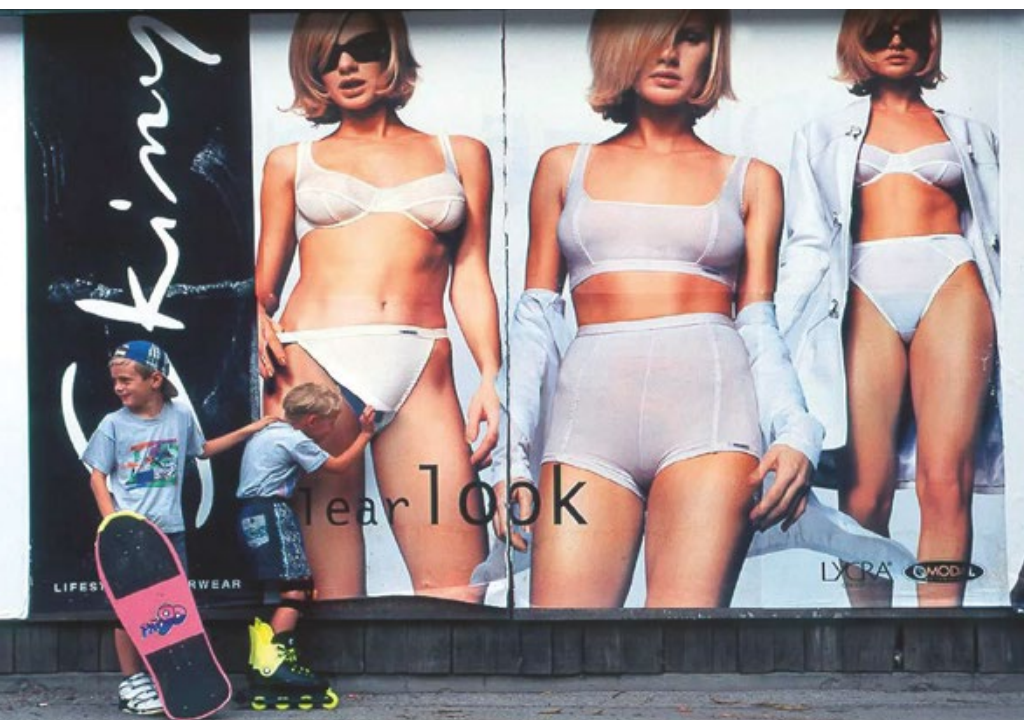
THE STREET photographer isn't beholden to the characteristics of the sky to determine the kind of light on offer. You can travel to places with interesting light and find directional light even on an overcast day. Light gets funnelled between buildings, through tunnels and under bridges. On a clear day, you can use this directional light to highlight your subject with a powerful beam while keeping the rest of the frame in shadow, particularly when using exposure compensation.

© JAKE MCPHERSON



# Round Six On the streets

The city awaits. Here are some tips to set you on your way to creating a winning urban composition



© JIANWEI YANG



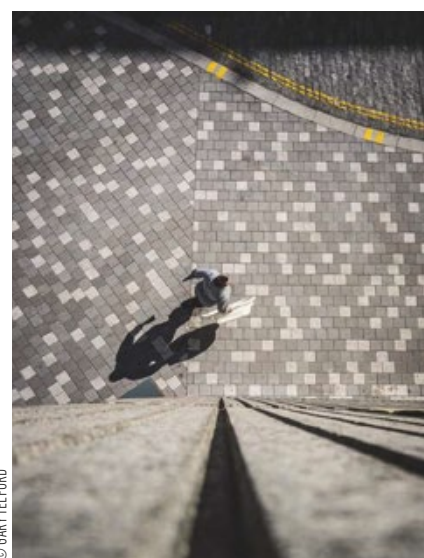
© JIANWEI YANG

## Shapes and lines

EVERY street structure that you see is made from lines and shapes, and you should make the most of them to create impact and excitement in your pictures. Look out for the drama of the edge of a kerb that darts diagonally across the frame, or the wall of a car park that leads the eye to the figure coming down stairs. Office blocks are structures waiting to come to life – brutal shapes interacting with the people who inhabit that place. There's a whole world of opportunity.

## New angles

SO MANY pictures are taken by photographers holding a camera at about head height and giving a very ordinary view of the world. Make your pictures stand out. Shooting from waist level is a good start, and for a more dramatic angle you could place the camera close to the ground to give your subjects a dramatic presence. This image from Gary Telford is a great example, although you attempt an angle like this at your own risk!



© GARY TELFORD

## The absurd

WE ENCOUNTER many people on our day-to-day travels and the one thing we can all be sure of is that they're certainly a strange bunch. One of the hallmarks of street photography is recognising absurd and strange situations, and then reacting quickly. It also takes a keen eye to witness the myriad bizarre juxtapositions that can come together in the circus of the street. Like so many aspects of photography, practice is key, but eventually these things will reveal themselves.

**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.



All our cameras are genuine UK stock - NEVER Grey Imports

# Canon Professional Dealer

## NEW 50 MegaPixel EOS 5Ds and 5Ds R PRE-ORDER WITH 10% DEPOSIT

EOS 1DX Body - 2yrs 0%	£4,449
<b>£400 PX BONUS on 1DX - £400</b>	
EOS 5D Mk III	£2,249
EOS 5D III + 24-105 IS	£2,749
EOS 5D III + 24-70 f2.8 II	£3,699
<b>NEW EOS 5Ds</b>	<b>£2,999</b>
<b>NEW EOS 5Ds R</b>	<b>£3,199</b>
Pre-order WITH 10% DEPOSIT	
<b>EOS 7D Mk II - IN STOCK</b>	<b>£1,429</b>
EOS 6D	£1,169
EOS 6D +24-70 f4 IS USM	£1,849
EOS 70D	£749
EOS 70D + 18-55 STM	£849

EOS 700D + 18-55 STM	£539
EOS 700D + 18-135 STM	£709
8-15mm f4 L Fisheye	£915
10-18mm f4.5-5.6 IS	£229
11-24mm f4 L	£2,799
16-35mm f4 L IS	£737
16-35mm f2.8 L	£1,119
17-40mm f4 L	£549
17-55mm f2.8 IS	£532
24-70mm f4 L IS	£749
24-70mm f2.8 L II	£1,400
24-105mm f4 IS	£727
18-200mm	£445
70-200mm f4	£471

70-200mm f4 IS	£866
70-200mm f2.8 L	£1,019
70-200mm f2.8 L IS II	£1,530
70-300mm f4-5.6 IS	£369
70-300mm f4-5.6 L IS	£904
100-400mm f4.5-5.6 L	£1,199
100-400mm f4.5-5.6 L IS	£1,999
200-400mm f4 L IS 1.4x	£8,598
24mm f2.8 IS	£469
24mm f1.4 L II	£1,199
35mm f2 IS	£469
35mm f1.4	£1,029
50mm f1.4	£247
50mm f1.2	£1,049

85mm f1.4	£288
85mm f1.2	£1,499
100mm Macro f2.8	£385
100mm Macro f2.8 L IS	£669
300mm F4 L IS	£999
300mm F2.8 L IS II	£4,899
400mm F5.6 L	£989
400mm f2.8 L IS II	£7,799
500mm f4 L IS II	£6,898
600mm f4 L IS II	£8,895
800mm f5.6 L IS	£9,899
<b>2x III WITH LONG PRIMES FREE</b>	
1.4x or 2x Extender	£319
600EX-RT Speedlite	£469

# Nikon Professional Dealer

NEW D5500 available / D7200 PRE order with 10% deposit

D4S - D810 - D750 - D610 - D7100 - D5300 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,679
<b>2 YEAR UK WARRANTY</b>	
Df + 50mm f1.8	£2,295
D810 <b>£400 PX BONUS</b>	£2,399
D810 + 24-120mm f4	£3,195
D810 + 24-70mm f2.8	£3,599
D810 + 14-24mm f2.8	£3,699
<b>NEW D750 Body</b>	<b>£1,750</b>
D750 + 24-120mm f4	£2,349
D610	£1,285
D610 + 24-120mm f4	£2,109
D7100 Body	£759
D7100 +18-105mm VR	£919
D7000 Body	£579
D7000 +18-105mm VR	£699

D5300 + 18-55mm	£575
D5300 + 18-140mm	£759
D3300 +18-55mm	£399
10-24mm f3.5-4.5 DX	£639
14-24mm f2.8	£1,339
16-35mm f4 VR	£829
16-85mm f3.5-5.6 VR DX	£449
18-35mm f3.5-4.5	£569
18-140mm f3.5-5.6 VR	£489
18-200mm f3.5-5.6 VR II DX	£599
18-300mm f3.5-5.6 VR DX	£679
24-70mm f2.8	£1,249
24-120mm f4 VR	£829
28-300mm f3.5-5.6 VR	£659
70-200mm f2.8 VR II	£1,629
70-200mm f4 VR	£999

70-300mm f4.5-5.6 VR	£439
80-400mm f4.5-5.6 VR	£1,899
200-400mm f4 VR	£5,149
<b>NEW 20mm f1.8</b>	<b>£679</b>
24mm f1.4	£1,489
28mm f1.8 G	£495
35mm f1.8 G ED	£155
35mm f1.4 G	£1,329
50mm f1.8 G	£155
50mm f1.4 G	£295
58mm f1.4 G	£1,399
85mm f1.8 G	£379
85mm f1.4 G	£1,169
<b>NEW 300mm f4 EPFED VR</b>	<b>£1,639</b>
105mm f2.8 Micro VR	£629
85mm f3.5 Micro VR DX	£369

200mm f2 G ED VR II	£4149
300mm f2.8 G VR II	£4,149
400mm f2.8 G VR	£10,399
500mm f4 G ED VR	£5,899
600mm f4 G VR	£7,149
800mm f5.6 FL VR+TC1.25	£14,995
PC-E 24mm f3.5	£1,479
PC-E 45mm f2.8	£1,399
2x TC-20 E III Converter	£365
1.4x TC-14 E III Converter	£449
SB910 Speedlight	£349
SB700 Speedlight	£229
SB-R1C1 Commander	£565
SU-800 Commander Unit	£269
Coolpix A Camera	£475
WT-5	£449

## Hasselblad

H5D-40 Body Set	£8,995
H5D-40 + 80mm f2.8 Lens	£10,995
H5D-50	£20,895
H5D-50 Multi-Shot	£26,750
H5D-50c	£19,995
H5D-50c Wi-fi	£23,634
H5D-50c Multi-Shot	£26,779
H5D-60	£29,750
H5D-200 Multi-Shot	£32,995
H5D-200c Multi-Shot	£33,795
CFV-50c Digital Back	£11,400

In store demo available. See Website for full list of Hasselblad lenses and accessories

## ZEISS

<b>Canon/Nikon Fit</b>	
OTUS 55mm f1.4	£2,799
OTUS 85mm f1.4	£3,258
15mm f2.8	£2,249
18mm f3.5	£1,089
21mm f2.8	£1,449
25mm f2	£1,269
28mm f2	£979
35mm f2	£849
35mm f1.4	£1,449
50mm f1.4	£559
50mm f2 Makro	£940
85mm f1.4	£989
100mm f2 Makro	£1,449
135mm f2	£1,599

<b>Fuji/Sony Mount</b>	
Touit 12mm f2.8	£749
Touit 32mm f1.8	£495
Touit 50mm f2.8 Macro	£699

We also stock ZM mount lenses for Leica M / Zeiss Ikon / Voigtlander

## Leica

S (type 007) Body	£18,720
S-E Body	£12,480
M-P Silver/Black	£5,650
M (type 240) Silver/Black	<b>£4,650</b>
<b>Demo camera in store</b>	
M Monochrom Black	£5,975
T Body Silver/Black	£1,350
T body + 23mm Lens	£2,700
T Body +18-56mm Lens	£2,600
X 2	£1,349
X Vario Silver/Black	£1,499
X (type 113) Silver/Black	£1,550
X-E (type 102)	£1,250
D-Lux (type 109)	£795
V-Lux (type 114)	£899
C Camera Gold/Red	£495

See Website for full list of Leica lenses and accessories

## Leica SPORT OPTICS

8x20 Monovid	£329
8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£357
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479
8x42 Trinovid	£994
10x42 Trinovid	£1,037
8x42 Ultravid HD	£1,399
10x42 Ultravid HD	£1,649
7x42 Ultravid HD-Plus	£1,600
8x42 Ultravid HD-Plus	£1,650
10x42 Ultravid HD-Plus	£1,700
10x50 Ultravid HD	£1,749
12x50 Ultravid HD	£1,810

## FUJIFILM

X-T1 + 18-135mm	£1,349
X-T1 + 18-55mm	£1,179
X-T1 Body	£879
X-T1 Graphite Body	£999
X100T Silver/Black	£949
X-Pro1 +18mm +27mm	£699
X-E2 + 18-55mm	£729
X30 Silver/Black	£399
XF 16-35mm f2.8 R LM WR	£899
XF 10-24mm f4 OIS	£729
XF 18-135mm f3.5-5.6 OIS	£579
XF 50-140mm f2.8 OIS	£1,099
XF 55-200mm f3.5-4.8 OIS	£495
XF 14mm f2.8	£649
XF 23mm f1.4	£649
XF 35mm f1.4	£399
XF 56mm f1.2	£729
XF 56mm f1.2 APD	£999

See website for full listing Cash back available

## SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£485
10X25 Pocket CL Green/Black	£525
8X32 EL SWAROVISION	£1,440
10x32 EL SWAROVISION	£1,467
8x42 SLC	£1,179
10x42 SLC	£1,242
8x56 SLC	£1,647
10x56 SLC	£1,692
15x56 SLC	£1,737
8.5x42 EL SWAROVISION	£1,764
10x42 EL SWAROVISION	£1,782
10x50 EL SWAROVISION	£1,899
12x50 EL SWAROVISION	£1,917
8x42 EL Range	£2,151
10x42 EL Range	£2,225

## GoPro

Hero4 Black	£369
Hero4 Black - Motor Sports	£369
Hero4 Silver	£289
Hero4 Silver - Motor Sports	£289
Hero3+ Black - Music	£269
Hero	£99

See Website for full list of GoPro Mounts and accessories

## SIGMA

Nikon/Canon Fit

8-16mm f4-5.6 DC	£549
10-20mm f4-5.6 DC	£349
10-20mm f3.5 DC	£399
12-24mm 4.5-5.6 DG MKII	£595
17-70mm f2.8-4 DC C	£359
18-250mm f3.5-6.3 DC	£319
18-35mm f1.8 DC Art	£629
24-70mm f2.8 DG	£595
24-105mm f4 DG Art	£689
50-500mm f4.5-6.3 DG	£949
70-200mm f2.8 DG	£799
150-500mm f5.6-6.3 DG	£729
150-600mm f5.6-6.3 DG S	£1,599
35mm f1.4 DG Art	£699
50mm f1.4 DG Art	£669
105mm f2.8 Macro DG	£379
150mm f2.8 Macro DG	£699
180mm f2.8 Macro DG	£1,279

## Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

## 3 LEGGED THING

PUNKS

Eddie	£429	Vyv	£149
Brian Blue/Black	£359	Rick	£199
Jack	£249		

## INDURO

AT113/AT114	£99	CT113/CT114	£219
AT213/AT214	£118	CT213/CT214	£257
AT313	£149	CT313/CT314	£357
AT413	£175	CT414	£429
Short Columns aluminium/carbon from			
Grand Series Carbon Fibre Tripods:			
CT203	£406	CT404	£518
CT304	£449	CT505	£824
Grand Turismo Travel Tripod Kits:			
AGT114 (Alu)	£263	CGT114 (Carbon)	£395
AGT214 (Alu)	£304	CGT214 (Carbon)	£458
Heads			
BHD0 £98/BHD1	£115/BHD2	£129/BHD3	£153
BHL1 £175/BHL2	£224/BHL3	£262/GHB2	£349

## BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£899
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

## Profoto

B1 TTL Air Head	£1,554	B1 2 Head kit	£3,420
Air Remote TTL	£312	B1 Battery	£202
B1 Location Kit	£3,060	B1 Grids	£86

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Concentrating the focus

THE MAIN interest in this photograph by Gordon Clark is the young boy playing the guitar, with his dog fast asleep behind him. With a shot like this it might help to include passers-by in order to tell a more complete story or add interest, but I don't think the woman captured in this shot adds anything to the composition,

especially as she is walking away from the boy and not engaged with him in any way. For this reason I reckon the photograph could be improved by applying a tighter crop so that the focus is solely on the boy and his guitar. In my view, the cropped version transforms the photograph completely and works much better.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

**AFTER**



**BEFORE**

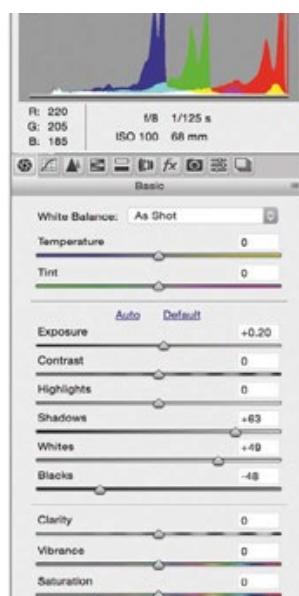


### 1 Crop the image

In this first step, I went to the Lens Corrections panel and clicked on the Level button to straighten the line of the pavement. Because I wanted to remove the lady on the left I applied a tight crop to the boy, which more or less preserved the same aspect ratio as the original.

### 2 Apply Basic panel adjustments

Next, I wanted to optimise the tones for this cropped version of the image. In this step I went to the Basic panel. I lightened the Exposure slightly and also increased the Shadows slider setting to lighten the shadow tones, while taking down the Blacks slider to improve the shadow contrast.



### 3 Select the Radial Filter tool

Finally, I selected the Radial Filter tool in Camera Raw and added a Radial Filter adjustment centred on the boy. Here, I had the Outside button selected and applied a negative Exposure adjustment combined with a negative Highlights and negative Shadows adjustment.



# Filling in the shadows



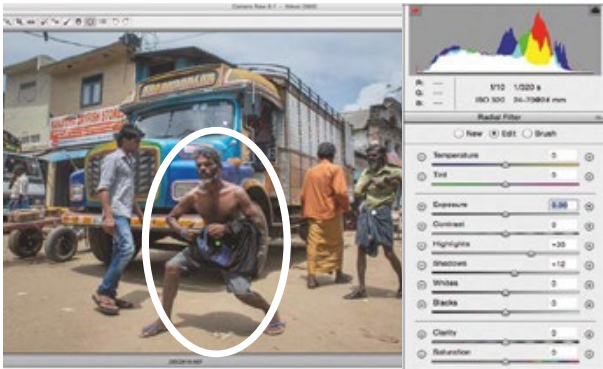
HERE IS a photograph by Brett Davies that has great potential. The main features here are the colourful truck and the people in the scene, so I wanted to adjust the cropping to keep the focus on these elements. You can tell from the shadows that this photograph was shot around midday with the sun directly overhead. In fact, the Exif metadata confirms that the image was shot at 12:20pm. This is not an ideal time to be taking photographs because the sun is so high in the sky. However, with some careful editing it was possible to fill in the shadow areas and reduce the overall contrast present in the original photograph. The key here was to apply delicate tonal adjustments and, where possible, to do so locally rather than globally. It is tempting simply to raise the Shadows or Fill Light slider, but the results can often look rather artificial.



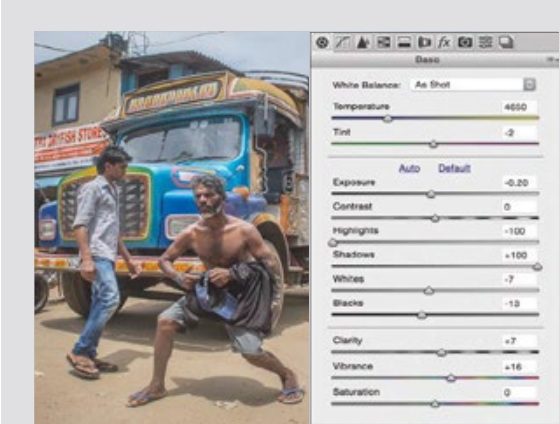
The first step was to crop the image. The centre of focus here is clearly the man who was deliberately posing for the camera. At the same time, I wanted to remove some of the distracting elements, such as the man who is walking into the scene from the left and the outline of the man standing on the right.



Having done that, I went to the Basic panel and applied the adjustments shown here, where I applied a slight lightening to the Exposure slider. I set the Highlights to -100 to preserve as much detail as possible in the highlights and also applied a positive Shadows adjustment to lighten the darker shadow areas.



I then added a Radial Filter adjustment, set to apply an adjustment to the inside area only. I applied a positive Highlights and positive Shadows adjustment to lighten the main person in the shot and make him stand out from his surroundings. I also selected the Graduated Filter tool and added a graduated adjustment to the top section.



## Shadows adjustments in Camera Raw

THE SHADOWS slider was introduced as part of the Camera Raw/Lightroom Process Version upgrade to Process 2012. This slider sort of replaces the former Fill Light slider, in that a positive Shadows adjustment can be used to lighten the shadow to midtone areas. You can also drag the slider to apply a negative value, which can be used to apply a darkening adjustment. The range extends slightly beyond

the midtones, but the greatest effect is concentrated in the shadow tone areas. Be warned that as you increase the value above a  $\pm 50$  range, a Shadows adjustment will be applied via a halo mask, which can result in an artificial-looking image. For instance, in the example shown, I applied a global +100 Shadows adjustment, which gave the image a rather overprocessed look.



I WOULD LIKE TO SUBSCRIBE TO AMATEUR PHOTOGRAPHER AND SAVE UP TO 36%, GAIN ACCESS TO THE DIGITAL VERSION AND JOIN REWARDS

☐ Pay only £23.99 per quarter by UK Direct Debit **SAVING 36%** on the full price of £37.64

**BEST DEAL**

☐ 2 year UK credit/debit card subscription, paying just £192.49, **saving 36%** off the full price of £301.10

☐ 1 year UK credit/debit card subscription, paying just £104.99, **saving 30%** off the full price of £150.55

**OVERSEAS SUBSCRIBERS SAVE UP TO 24%.**

Visit [www.amateurphotographersubs.co.uk/15G](http://www.amateurphotographersubs.co.uk/15G) and select your country from the drop down OR call +44 (0)330 333 4555 and quote code 15G

**Your Details**

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from Time Inc. (UK) Ltd. and Amateur Photographer containing news, special offers, product service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Country:

Home Tel No (inc. area code):

Would you like to receive messages to your mobile from Time Inc. (UK) Ltd. and Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile No:

Date of Birth:

**CHOOSE FROM 3 EASY WAYS TO PAY**

1. I enclose a cheque made payable to Time Inc. (UK) Ltd., for the amount of £ \_\_\_\_\_

2. Please debit my: ☐ Visa ☐ VisaDebit ☐ MasterCard ☐ Amex ☐ Maestro (UK only)

Card No:

Maestro:    (UK only)

Expiry Date:   /   Start Date:   /   (Maestro only)

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
I am over 18

3. Pay £23.99 per quarter by Direct Debit (complete your details below).

Instructions to your bank or building society to pay by Direct Debit

For office use only Originator's Reference - 764 221



Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Acct No:         Sort Code:

Please pay Time Inc. (UK) Ltd., Direct Debits from the account detailed on this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my bank or building society.

**Send coupon to: Amateur Photographer Subscriptions, FREEPOST RTKA-YLJG-HAAK, Time Inc. (UK) Ltd, Rockwood House, 9-16 Perrymount Road, HAYWARDSHEATH, RH163DH**  
(No stamp required)

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). \*The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. UK Ltd reserve the right to withdraw free access to the digital version at any time. The full subscription rate is £150.55 for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. **Offer closes 31.08.2015.** For full terms and conditions, visit [www.magazinesdirect.com/terms](http://www.magazinesdirect.com/terms). For enquiries from the UK please call: 0330 333 4555, for overseas please call: +44 (0)330 333 4555 or e-mail: [magazinesdirect@quadrantsubs.com](mailto:magazinesdirect@quadrantsubs.com). Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. UK, free of charge. It is also available to digital subscribers as long as the subscription has been purchased directly through the publishers at [magazinesdirect.com](http://magazinesdirect.com). Only the recipient of the subscription is entitled to access Rewards. While most offers are only available in the UK, some will be open to subscribers based overseas. Full terms and conditions are available at [mymagazinerewards.co.uk](http://mymagazinerewards.co.uk). Amateur Photographer, published by Time Inc. (UK) Ltd. will collect your personal information to process your order. Amateur Photographer and Time Inc. (UK) Ltd. would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from ime Inc. (UK) Ltd. ☐ Time Inc. (UK) Ltd. may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐ Time Inc. (UK) Ltd. who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐ Time Inc. (UK) Ltd. would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐

**CODE: 15G**

**SUBSCRIBE**

**SAVE**

Saturday 30 May 2015

**Amateur Photographer**

Passionate about photography since 1884

**Pentax K-S2**  
Is Pentax's new DSLR the best you can buy under £600?

**Panasonic**  
30mm f/2.8  
We test Panasonic's new budget macro lens

**Eye for detail**

**Paul Gallagher** on swapping his large-format film camera for a **Nikon D800E**

**Lensbaby portraits**  
Give your people pics a unique twist

**Going abstract**  
The best of your images from APOY round 2

**HOW TO finance your photography** by running photography workshops



**0330 333 4555**

**Quote code 15G**

7 days a week from 8am to 9pm (UK time). Overseas: +44 (0)330 333 4555



# UP TO 36%

+



+

Rewards

- **SAVE MONEY ON THE COVER PRICE EVERY WEEK**
- **ENJOY CONVENIENT HOME DELIVERY**
- **GO DIGITAL! DOWNLOAD YOUR MAGAZINE RIGHT AWAY. EVERY SUBSCRIPTION PACKAGE INCLUDES ACCESS TO THE DIGITAL VERSION FOR iPad AND iPhone\***
- **GET EXCLUSIVE EXTRAS WITH *REWARDS* EVERY MONTH. JOIN *REWARDS* AT [amateurphotographers.co.uk/rewards](http://amateurphotographers.co.uk/rewards)**



[amateurphotographersubs.co.uk/15G](http://amateurphotographersubs.co.uk/15G)



Complete the  
coupon opposite

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## 3 Legged Thing EVO3 Punk Rick

£199 • [www.3leggedthing.com](http://www.3leggedthing.com)

**Michael Topham** puts 3 Legged Thing's latest carbon-fibre travel tripod to the test

### At a glance

- Maximum working height: 140.6cm
- Minimum working height: 19.5cm
- Closed folded length: 34cm
- Supports up to 20kg with leg locks set at 23°

3 LEGGED Thing is a company known for its quirky product names and the latest addition to the Evolution 3 range is Rick – a carbon-fibre travel tripod designed for those looking for a compact and lightweight tripod to support a small DSLR or CSC. Thanks to its removable and reversible centre column, it's a set of sticks that will allow those who like to work from low angles to do so easily. The legs can be set to 23°, 55° or 80°, and the quick-release plate that connects to the supplied AirHed Mohawk ball head is compatible with Peak Design camera clips, so users can connect a camera to a strap or belt without attaching a separate plate. The new parallel twist-type leg locks unscrew by half a turn to save time extending and tightening the legs.

Once out of its canvas carry case, I managed to extend the tripod fully to its maximum 140.6cm working height in just under 40 seconds. Fully extended, the legs did show signs of flexing when serious force was applied, but the locks refuse to slip provided they're fully tightened. The detachable monopod is an attractive feature, but on a tripod of this size it's very small and won't see regular use unless you're happy to crouch or use it when sitting.

### Verdict

Although it's hard to fault the finish, the bronze, orange and blue colours won't be to everyone's liking, and I would have preferred the smaller locking knobs on the ball head to be rubberised to enhance the grip and improve operation. As travel tripods go, it's light and folds down to a practical size, but if you're prepared to settle on an aluminium alternative there are great travel tripod options available at half the price.

**Weight**  
The carbon-fibre legs ensure this is a lightweight set of sticks. On the scales it weighs 1.1kg.

### Quick release

The square quick-release plate is compatible with Peak Design capture clips and is Arca Swiss compatible.

### Monopod

This orange anodised ring indicates the leg that can be unscrewed and used as a monopod.

### Parallel locks

The TPR 80 parallel locks ensure that the leg locks don't totally unscrew.

**Amateur Photographer**  
Testbench  
★★★

### ALSO CONSIDER

#### Vanguard VEO 204AB

£100, [www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)  
The VEO 204AB extends up to 135cm and folds down to 38cm. It weighs 1.3kg, and features a 4kg load capacity.



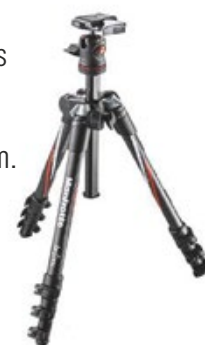
#### MeFOTO BackPacker A0350Q0K

£125, [www.mefoto.com](http://www.mefoto.com)  
Extendable to 130cm and with a closed length of 32cm, the A0350Q0K weighs 1.2kg and has a Q-series ball head that supports the Arca Swiss style quick-release plate.



#### Manfrotto Befree Carbon

£280, [www.manfrotto.co.uk](http://www.manfrotto.co.uk)  
The Befree Carbon weighs the same as the 3 Legged Thing (1.1kg) and is retractable to 40cm. It comes with a solid aluminium ball head and can support a load up to 4kg.





## PNY Roll-it Micro-USB Charge and Sync Cable

£24.99 • [www.pny.eu](http://www.pny.eu)



The PNY Sync Cable is available in camouflage green and multi-coloured pink designs

CHANCES are you'll have seen a retractable USB cable that has two connectors and can be 'rolled out' to reveal a length of cable. They come included in a variety of devices, but are usually very flimsy, as the cable needs to be allowed to wrap around the mechanism in the middle.

PNY's new Roll-it Charge and Sync Cable uses the same concept, but brings to it the high level of quality we'd expect from PNY. A retractable USB cable is housed in a durable plastic outer shell that's covered with a hardwearing flat-profile coating. Two different versions are available, sporting either an Apple Lightning connector or a Micro USB connector that's standard for Android devices. Both allow syncing, charging and file transferring, and should you need to charge your device and transfer images you can easily use these cables to do so.

If you're tired of having a mess of wires inside your bag, this is the device for you. Although at present PNY's version is relatively expensive at £24.99 in comparison to similar brands, its compact design and durability make it just about the best out there.

**Callum McInerney-Riley**

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

## Re-fuel by Digipower rechargeable power bank

£32 • [www.digipowersolutions.com](http://www.digipowersolutions.com)



THERE is an abundance of options out there for charging mobile devices on the move, and the Re-fuel power bank from Digipower has a 5200mAh capacity and a 1A (5V) output rating. With a single USB port at one end and a Micro USB input port for charging purposes, it has a curved design and is finished with lime-coloured ends to make it easier to find when stowed away in a bag. On the

top surface there's a single button to start charging and check the remaining power of the lithium polymer battery, which is indicated by four tiny bright-white LEDs. Out of the box, I used the supplied Micro USB cable to fully charge it before testing it hooked up to my iPhone.

Charging times are fairly brisk and it increased my iPhone's battery life from 2% to 50% in just over an hour with power to spare. Although it can be used to charge a tablet, you'll quickly find that it is underpowered in this respect. Overall, it's a practical size and handy for when your smartphone runs low.

**Michael Topham**

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

# Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)

Download on the  
App Store

Google play

kindle fire

nook

zinio





At a glance

- 24.2-million-pixel, APS-C CMOS sensor
- Canon EF/EF-S lens mount
- ISO 100-12,800 (expandable to ISO 25,600)
- 19-point AF system
- DIGIC 6 image processor
- 5fps continuous shooting
- £650 (body only)

# Canon EOS 760D

The **Canon EOS 760D** shares similarities with the 750D, but does it justify a higher price and is it the best choice for aspiring enthusiasts? **Michael Topham** finds out



For and against

- 19 all-cross-type AF points for accurate subject tracking
- Wi-Fi and NFC connectivity for easy sharing and transfer
- Extremely responsive 3in, 1.04-million-dot vari-angle touchscreen
- Viewfinder doesn't provide 100% frame coverage
- Doesn't accept the 700D's LP-E8 battery
- No weather sealing

Where in the range



**Canon EOS 750D**  
**Price** £530 (body only)  
Positioned just below the 760D is the 750D. It features the same 24.2-million-pixel sensor and has a basic layout that's best suited to newcomers to the EOS system.



**Canon EOS 70D**  
**Price** £735 (body only)  
The 20.2-million pixel 70D shoots at up to 7fps and features Dual-Pixel CMOS AF, providing an ultra-fast autofocus response in live view mode.

Data file

Sensor	24.2-million-pixel, APS-C-sized CMOS sensor
Output size	6,000x4,000 pixels
Focal length mag	1.6x
Lens mount:	Canon EF/EF-S
File format	JPEG, raw, JPEG+raw
Shutter speeds	30secs-1/4000sec
ISO	100-12,800 (expandable to ISO 25,600)
Exposure modes	PASM, scene intelligent auto, creative auto, scene
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Metering	7,560-pixel RGB+IR metering sensor
Drive	5fps
Movie	1,920x1,080 pixels at 30, 25, 24fps
Display	3in, 1.04-million-dot vari-angle touchscreen
Focusing	19 cross-type AF points (f/2.8 at centre)
Memory card	SD, SDHC, SDXC (UHS-1)
Dimensions	131.9x100.9x77.8mm
Weight	565g (body only)

When Canon unveiled the EOS 750D and EOS 760D earlier in the year, there were many, myself included, who struggled to understand why a manufacturer would go to the effort of creating two models so similar with near-identical specifications. For those who remain unsure of the differences, the EOS 750D is targeted at people new to the EOS system, such as those stepping up from a more basic compact or a smartphone who want greater flexibility and more manual control, whereas the EOS 760D is aimed at aspiring enthusiasts who are much surer of what they want. The thought process behind creating two similar models with





The 760D's monochrome picture style mode was used to create this image. The gradient was applied in post-processing using Lightroom's graduated filter

virtually identical specifications but different designs ultimately gives the consumer more choice and underlines Canon's ethos of providing a DSLR in the EOS system that's suitable for everyone. Given that the EOS 700D is also continuing in Canon's range and there are no fewer than four DSLRs that sit beneath the EOS 760D, the range of cameras for those taking their first steps into DSLR photography has never been better. It's time to find out how the 760D compares to the 750D and whether it's Canon's best three-digit DSLR to date.

### Features

Just like the 750D, the 760D features a 24.2-million-pixel APS-C CMOS sensor that has a

higher pixel count than the 18-million-pixel sensor found in the two-year-old EOS 700D. Despite the jump in resolution, the new sensor provides the same standard sensitivity range of ISO 100-12,800, with an extended ISO 25,600 setting also available. To ensure the 760D is capable of processing its higher resolution files as fast as possible, Canon has paired the new chip with its latest DIGIC 6 image processor, allowing it to shoot a continuous burst at up to 5fps. Despite this being no faster than the EOS 700D's shooting speed, the burst depth has seen a significant improvement. Where it was previously possible to rattle off 22 JPEGs or six raw files at 5fps on the 700D, it's now possible to

shoot 940 JPEGs or up to eight raw files consecutively on the 760D. To offer a comparison, the 760D's closest rival, the Nikon D5500, also shoots at 5fps.

For some time now we've got used to Canon rolling out beginner DSLRs with a nine-point diamond formation AF system, so it's refreshing to see the EOS 760D offering a more sophisticated 19-point all-cross-type AF system. This is the same AF system as found on the EOS 750D and the arrangement of AF points, combined with a working range of -0.5EV to 18EV, is identical to Canon's more advanced EOS 70D.

When shooting in live view, the EOS 760D features the same Hybrid CMOS AF III system as the

EOS M3, rather than Canon's Dual Pixel CMOS AF technology that's used in the EOS 70D. It's a system that Canon claims is close to the speed of Dual Pixel AF and it uses sensor-based phase-detection points to enhance focus speed both when recording video and shooting stills in live view.

On the topic of video, flicking the on/off switch all the way to the right engages the 760D's video mode where the maximum native sensitivity setting is ISO 6,400, expandable to ISO 12,800. Much like the 750D, full HD video (1,920x1,080) is captured at 30, 25 or 24fps. There's a 3.5mm mic port at the side of the camera, with the option to control sound levels manually. Lowering the resolution to 1,280x720







The 760D was coupled with the EF 50mm f/1.8 STM to create this shallow depth of field

➤ also allows you to shoot at 60, 50 or 30fps if preferred.

At the rear of the 760D the optical viewfinder reveals 95% coverage of the frame with a magnification of 0.82x. Unlike the 750D, a small electronic level icon can be switched on within the menu to ensure horizons aren't captured askew, and beneath the viewfinder Canon has opted to keep the same 3in touch-sensitive Clear View II TFT screen that impressed us on the 700D and is also featured on the 750D. This offers a resolution of 1.04 million dots and displays in the 3:2 aspect ratio to match the aspect ratio of the imaging sensor.

The 760D also improves upon the 700D in other areas, notably its 7,560-pixel metering sensor that's sensitive to red, green, blue and infrared light. To further improve exposure accuracy, the metering is linked to the selected AF points in evaluative mode, with partial (6% of viewfinder), spot (3.5% of viewfinder) and centreweighted modes all available.

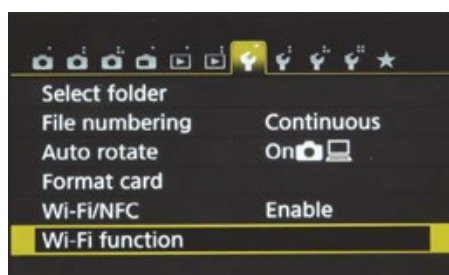
Other features include a shutter range of 30-1/4000sec, ±5EV exposure-compensation control and a small pop up flash that has a

guide number of 12m @ ISO 100. It accepts the LP-E17 battery, which provides a battery life of up to 440 shots on a single charge and there's a battery grip available (the GB-E18), which is also compatible with the 750D.

To satisfy those who'd like to control the camera wirelessly, as well as those who want to share images to mobile devices, the 760D comes Wi-Fi and NFC equipped. The camera's wireless connectivity ties in well with Canon's EOS Remote app that's free to download via the App Store for iOS devices or Google Play for Android. It's one of the better apps available and lets you transfer images quickly, offers AF point adjustment directly from a separate device's screen and control of key exposure settings such as shutter speed, aperture, ISO sensitivity and exposure compensation.

### Build and handling

On first glance the differences between the 750D and 760D are neither radical nor particularly obvious, but they are significant. On closer inspection you'll notice that the 760D is the more advanced looking of the two, with



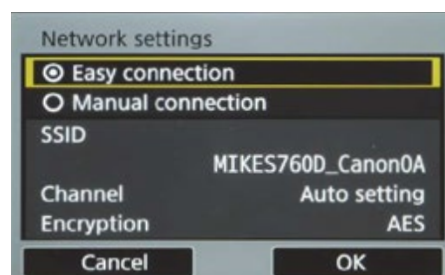
### 1 Wi-Fi function

To set up the EOS 760D's Wi-Fi, it first has to be enabled from the menu. Next, you'll want to move down to the Wi-Fi function and hit the SET button.



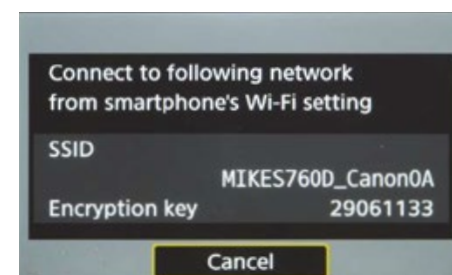
### 2 Connect to phone

To connect the camera to a smartphone, move to the smartphone icon (second from the left). The Info button allows you to reassign a new Wi-Fi nickname.



### 3 Network settings

Next, you'll be presented with the network settings. Select Easy Connection and use the D-pad to move down through the options and select OK.



### 4 Enter encryption

After finding the Wi-Fi nickname from your Wi-Fi settings on your smartphone, you're required to input an encryption key before initiating the connection.

## Canon EOS Remote app

AFTER a Wi-Fi connection has successfully been made between the camera and your mobile device, you'll want to load the EOS Remote app that's free to download from the iOS App Store and Google Play.

Opening the app will give you two options – you can either review the images you've taken or enter remote shooting mode. Selecting the former enables you to inspect images at a larger size, view the Exif data and select the shots you'd like to save to your mobile device

before they can be shared.

The remote shooting option allows you to control the camera wirelessly. There's the option to adjust shutter speed, aperture and exposure compensation values in addition to repositioning the AF point around the frame. Shooting mode, white balance, focus mode and metering mode icons are also revealed, but these settings can't be adjusted. The app response is quick and there's no delay when the shutter is fired from the app.



The EOS Remote app is intuitive to use on a smartphone and features an uncomplicated layout





Users of the 760D can confidently shoot at ISO 3200 in low-light scenes

its mode dial shunted to the left of the top-plate to free up room on the right for an LCD panel. Until now, all of Canon's three-digit DSLRs have been without an LCD panel on the top-plate – a feature we're used to seeing on advanced models targeted at enthusiasts. The overall design is more in keeping with the 70D than the 700D, and the aluminium alloy chassis and polycarbonate resin with glass-fibre finish combine well to give it a reassuringly strong feel in the hand.

Unlike the 750D that has its on/off switch offset to the side of the mode dial, on the 760D the on/off switch is positioned below the mode dial. Whereas the 750D lets you turn the camera on, control the shooting modes and drive it all from your right hand with exception to the main menu and info buttons, the 760D brings your left hand into play much more. Those with an eye for detail will also notice that the 760D has a locking-mode dial to prevent the shooting mode unintentionally being changed or knocked on the move.

The cosmetic differences between the 750D and 760D extend to the rear panel. The rotational thumb wheel provides independent control of aperture in manual mode – something that's

only possible on the 750D by pressing the exposure-compensation button and using the single command dial on the top-plate. The rear thumb wheel doubles up as a handy way of adjusting exposure compensation in program, aperture priority and shutter priority modes – the only drawbacks being that it's a touch on the small side and doesn't offer the same level of resistance as the rear dials on Canon's more expensive enthusiast DSLRs.

Above the viewfinder there's a small sensor that turns off the display on the rear screen when the camera is raised to the eye. This helps to preserve battery life and to ensure it doesn't become a nuisance in use. It's rather clever in its behaviour, automatically deactivating when settings are adjusted via the quick menu and when shots are inspected in playback mode.

The pair of zoom buttons are great for zooming in and inspecting image sharpness in playback mode, but how often they'll see use depends on the type of user and whether they'd prefer to take advantage of pinch-and-zoom gestures via the touchscreen. On the subject of the screen, there's a deep indent at the rear of the body that allows it to be pulled out

## Focal points

The 760D is aimed at enthusiasts who would like independent control of key exposure variables

### Mode dial

Unlike the 750D's mode dial found on the right of the top-plate, the 760D's mode dial is positioned on the left with the on/off switch beneath. It's of the locking type and requires the central button to be depressed to rotate it.

### Battery

The rechargeable Li-Ion LP-E17 battery is rated for 440 shots on a single charge. Canon produces the BG-E18 battery grip too (£99) that accommodates two LP-E17 batteries and helps to improve vertical shooting.

### LCD display

Although it's petite, the top-plate LCD displays all the important information you'll want, including ISO, shutter speed, aperture, exposure compensation (-2EV to +2EV), battery life and the number of shots remaining on the card.



### Connectors

Microphone, HDMI, remote release and an A/V out port are found at the side of the body beneath two rubberised doors that sit flush to the body when none of the interface ports is being used.

### Exposure compensation

The 760D provides  $\pm 5\text{EV}$  exposure-compensation control. In manual mode the rear thumb wheel controls aperture, but in program, aperture priority and shutter priority modes it can be used to adjust the exposure compensation on the fly.







The 760D's evaluative metering performed well in tricky lighting conditions

➤ more easily than the 700D's display, and the articulation mechanism is fluid with just the right level of resistance.

## Performance

The performance of the 760D is identical to that of the 750D, although this is hardly surprising given that the two cameras share the same innards and only differ slightly in their external design. Conducting a test of the processing power revealed that the camera is capable of shooting JPEG files continuously at 5fps for as long as the shutter is depressed, just like the 750D. Switching the file format to raw asked more of the DIGIC 6 processor, but it still happily recorded 8 frames at 5fps to our Lexar Professional 2,000x 64GB SDXC UHS-II memory card before requiring a breather.

Compared to its rivals, the 760D's arrangement of 19 autofocus points across the frame is superior to the 11-point AF array as offered by the Pentax K-S2. However, it's no match for the impressive 39-point AF system found on the Nikon D5500. The AF points are well laid out, with five points top to bottom in the centre, reducing to two rows of three points, with two single points at the edge. As on the 750D, there's the option to reposition the AF point using the touchscreen or the D-pad, but when the camera is raised to the eye, the eye sensor automatically turns the screen feed off so you're reliant on using the latter. Entering Zone AF allows you to select from five areas, with the central area covering nine AF points as opposed to four at the sides and top and bottom of the frame.

As we've come to expect from Canon, the touchscreen

responsiveness is particularly impressive and can't be faulted. Although some of the icons in the main menu appear small, they're easy to pinpoint by touch. Zooming into images did reveal there's a fraction of a second delay before an image is rendered at full quality, and the same can be said when swiping across the screen with your finger while reviewing shots in playback mode.

Pairing the 760D with our 10-18mm f/4.5-5.6 IS STM lens revealed a fast, silent and smooth focus acquisition both in and out of live view. The idea of Canon's stepping motor technology (STM) is to ensure fast focusing while eliminating any nasty whirring noises that can disturb audio recording. It's particularly effective and no alarming or off-putting autofocus noises were traced in video footage. The focus-tracking feature is also handy for maintaining focus on an area in a scene when the camera is panning or moving, and it can keep up to speed with most subjects provided they don't move too erratically.

To balance highlight and shadows in-camera, users have the option to select from three auto lighting optimizer modes, with the option to disable it altogether. There's an HDR backlight control mode too within the scene modes that combines three exposures to create an image with a wider dynamic range, but to resolve ultimate sharpness it should only be used to capture static subjects. The 7,560-pixel metering system can generally be relied upon to produce accurate exposures and there were only a few occasions where I found the need to dial in -0.7EV to preserve highlight detail in high-contrast scenes where highlight clipping was obvious.



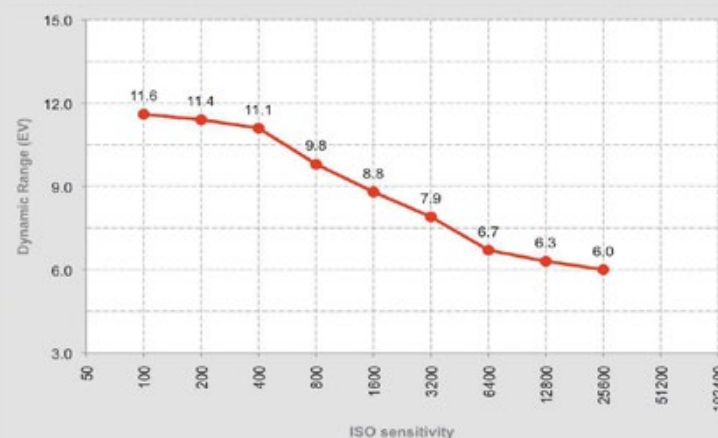
# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Canon has been put under pressure from other manufacturers to increase the resolution of its beginner DSLRs, so the 24.2-million-pixel sensor the 750D and 760D employ bring both models in line with the company's closest rivals. Whereas the Pentax K-S2 and Nikon D5500 both go without an anti-aliasing filter in a bid to resolve the finest levels of detail, the 750D and 760D hold on to an anti-aliasing filter. With this in place, the 760D doesn't resolve quite the same super-fine level of detail, but the 3,200l/ph the sensor resolves at ISO 100 is what we'd expect from an APS-C sensor with an anti-aliasing filter.

Just like the 750D, the 760D's dynamic range is a little way off the best results we've recorded from DSLRs that feature 24-million-pixel sensors. The lower dynamic range readout across the ISO indicates that less shadow detail to be pulled back from its raw files.

## Dynamic range



At ISO 100, the 760D delivers 11.6 stops of dynamic range – a readout that's lower than the 13.3EV and 12.5EV output from the Nikon D5500 and Pentax K-S2 respectively at the same sensitivity. Beyond ISO 1,600, the dynamic range falls to 7.9EV at


ISO 3,200, 6.7EV at ISO 6,400 and 6.3EV at ISO 12,800. The expanded ISO 25,600 setting sees the dynamic range drop to 6EV and, as mentioned above, such low readings at high ISO reveal that shadow detail is heavily affected by noise.

## Resolution



The 760D produces an identical level of detail to the 750D and at its base sensitivity setting the 24.2-million-pixel sensor resolves 3,200l/ph. Users can expect the resolution to drop gradually as the sensitivity is increased, but a close inspection of our resolution chart revealed 3,000l/ph are resolved up to ISO 800. The sensor preserves 2,800l/ph up to ISO 3,200, but from this point onwards detail deteriorates more rapidly as the sensitivity is increased to about 2,600l/ph at ISO 6,400, reducing to 2,400l/ph at ISO 12,800.





# Amateur Photographer



Image Engineering

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit [www.image-engineering.de](http://www.image-engineering.de) for more details

## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 12,800



JPEG ISO 25,600



The images above are printed at a resolution of 300ppi, reflecting a high-quality print. Clean, noise-free images are produced between ISO 100 and ISO 400, and it's only when you move up to ISO 800 that the first traces of luminance noise become apparent. Noise at ISO 800 is by no means offensive and the noise reduction automatically applied by the camera to its JPEG files doesn't have an obvious impact on the level of detail captured until you reach ISO 3,200. Beyond ISO 3,200 there's an increasing level of noise introduced into JPEG and raw files. ISO 6,400 is usable provided some noise reduction is applied later in post-production and images aren't printed too large. Pushing up to ISO 12,800 and 25,600 sees chroma noise introduced, which is most noticeable in the images shot at the 760D's ISO ceiling and can be traced in the ISO 25,600 thumbnail image above.

## The competition



### Nikon D5500

**Price** £600  
(with 18-55mm VR II lens)

**Sensor** 24.2-million-pixel APS-C CMOS

With a 24.2MP sensor, fully articulated touchscreen, 5fps continuous shooting and built-in Wi-Fi, Nikon's D5500 is one of the D760's closest rivals. It also features a sophisticated 39-point autofocus system.



### Pentax K-S2

**Price** £580  
(with 18-50mm WR lens)

**Sensor** 20-million-pixel APS-C CMOS

The Pentax K-S2 is a dustproof, weather-resistant DSLR boasting a 3in articulated screen and 100% viewfinder coverage. It has an 11-point AF system, shoots at up to 5.4fps and features an ISO range of 100-51,200.



### Olympus OM-D E-M10

**Price** £485  
(with 14-42mm lens)

**Sensor** 16.1-million-pixel Four Thirds MOS

Offering DSLR-like handling in a compact design, the E-M10 features in-body image stabilisation and a high-quality EVF. The Micro Four Thirds mount gives compatibility with a wide range of lenses from Olympus and Panasonic.

## Our verdict

OTHER than the aesthetic differences and a few additional features such as an electronic level and automatic eye sensor above the viewfinder, the Canon EOS 760D is very similar to the 750D. Both cameras share the same innards, and whether you pay the extra £50 for the 760D or not essentially comes down to whether you feel an LCD panel on the top-plate, a thumb wheel at the rear and a locking mode dial on top are necessities or not. Having used both cameras, the 760D is clearly the better choice for those who plan to take their photography seriously and aspire to be a better photographer, whereas the 750D's basic ergonomics suggest it's best for beginners who are just starting out and want a DSLR they feel at ease with straight away.

Canon's decision to fit an anti-aliasing filter means that it doesn't resolve quite the same super-fine level of detail as the Nikon D5500, but the images it

does produce are well exposed, rich in colour and there are more than enough pixels to roll out an A2 print. The dynamic range performance has room for improvement, but anyone who shoots regularly in low light will appreciate that usable results can still be reached at ISO 6,400 with minimal post-processing work.

Autofocus in live view is faster and more responsive than the 700D and the touchscreen is great for pinpointing the AF point accurately in live view and working your way around the intuitive menu.

For aspiring enthusiasts, the 760D ticks all the right boxes and is a more than capable DSLR. Anyone sitting on the fence pondering whether to buy the 750D or 760D will want to consider the differences carefully, but if you know you have a passion for photography, the 760D is the DSLR that will ultimately serve you better in the long term. Canon has successfully created its best three-digit DSLR to date.



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10





## At a glance

### Fujifilm X-T1

- 16.3-million-pixel, APS-C X-Trans CMOS II sensor
- ISO 200-6,400 (raw), ISO 100-51,200 (JPEG)
- 8fps continuous shooting
- 2.36-million-dot OLED EVF
- 3in, 1.04-million-dot tilting LCD
- £880 body only

### Firmware 4.0 new features

- Zone AF mode
- Wide tracking AF mode
- Eye-detection AF
- Auto macro mode
- Exposure compensation with auto ISO in manual mode



# Fujifilm X-T1 firmware 4.0

**Andy Westlake** reassesses Fujifilm's popular CSC in the light of its latest firmware update

**B**ack in the days of film, when you bought a camera you knew exactly what features you were getting. Digital cameras, in contrast, are miniature computers that take pictures, and this means they can be upgraded via firmware updates. Historically, these were used mainly to fix operational bugs, but in recent years Fujifilm has shaken up the industry with its Japanese philosophy of 'kaizen', continuously improving its cameras with a slew of new features and refinements. With version 4.0 for its premium

mirrorless model, the X-T1, it has completely overhauled the camera's autofocus system, with a particular emphasis on shooting moving subjects.

As a reminder, the Fujifilm X-T1 was one of the standout cameras of last year. With a compact, rugged SLR-like design, it was roundly admired for its excellent image quality, intuitive operation and superb electronic viewfinder. Among its numerous plaudits were the Enthusiast Compact System Camera of the Year and the Reader Product of the Year at our 2015 AP awards.

As the numbering suggests, firmware 4.0 isn't the first update

for the X-T1. In fact, it's the fifth, but it's the second major update, after version 3.0, which brought no fewer than 27 improvements. The cumulative effect is that, on paper at least, the camera has changed significantly from when it was launched 18 months ago. So we thought it would be worth taking a look at what it can now do, compared to our original review last year (AP 15 March 2014). I took it to the Flying Legends air show at the Imperial War Museum near Duxford in Cambridgeshire, and put it through its paces.

It is perhaps worth noting that little in version 4.0 is completely novel, as we've seen most of its



new features in other manufacturers' cameras, in one form or another. However, Fujifilm has shown itself uniquely willing to listen to user feedback and update its cameras accordingly. So anyone who bought an X-T1 shortly after its launch will now find they have a substantially improved camera – but crucially, at no extra cost.

### Zone and wide tracking focus modes

The main additions in firmware 4.0 revolve around autofocus. Two new modes have been added to help deal with moving subjects, namely zone and wide tracking, both of which employ a 77-point grid of focus areas covering almost the entire frame. In zone mode, you can specify a group of focus points – either 5x5, 5x3 or 3x3 – and position it freely within the frame. This is ideal for subjects moving predominantly towards or away from the camera.

In wide tracking mode the camera can use almost the entire area of the frame for focusing. You can set a specific point for the initial focus acquisition, but once the camera has locked on to the subject it will attempt to follow it around the frame. In principle, this should be a better choice for more



The zone AF mode does a good job of keeping fast-moving subjects in focus

erratically moving subjects.

In practice, things are a little more complicated. The X-T1's X-Trans CMOS II sensor has phase-detection elements in the central region of the sensor that allow for fast focusing, but if the subject is outside of this area the camera has to revert to the slower contrast-detection AF. This requires the sensor to be read between exposures, so is limited to working in the slower CL shooting mode, which has a maximum shooting rate of 3fps. The upshot of this is that if you want to shoot fast moving subjects, you'll need to

use zone mode and the 5x3 grid of PDAF-capable focus points in the centre of the frame.

I tried out zone mode shooting fast-moving planes, using the Fujinon XC 50-230mm f/4.5-6.7 telezoom, which is Fujifilm's longest X-mount lens. I found it worked well, keeping subjects moving quickly towards the camera in focus most of the time. The key advantage of zone mode is that it's no longer necessary to keep a single AF point over your subject, which is tricky at the best of times. It's worth noting that the shooting rate will often drop

significantly below the maximum 9fps, as the camera needs a fraction of a second to refocus between frames. It's also necessary to set the camera to use the mechanical shutter only (Shooting Menu 5>Shutter Type> – MS), otherwise it will shoot at full speed with focus fixed.

With tracking mode the results are a little more imprecise. It works well when the subject is easy for the camera to identify, for example, as a solid block of strong colour, and moves around the frame relatively slowly. But like similar modes on other brands, it can get laggy and confused when the subject moves too quickly, or is too small for the camera to easily distinguish from the rest of the image. It can certainly be useful, but it's far from foolproof.

So while firmware 4.0 brings useful advances, the X-T1 still has a way to go to catch up with the very best AF systems when it comes to moving subjects. Notably, the phase-detection area covers a relatively small part of the frame compared to DSLRs like the Nikon D7100 or Canon EOS 7D Mark II, or premium CSCs like the Samsung NX1 or Sony Alpha 6000. I also found that the system was far too keen to



For this shot, I quickly selected an off-centre AF point using the D-pad



➤ refocus when another object briefly came between the subject and the camera, and it took a few frames to reacquire focus afterwards. Most enthusiast DSLRs are a bit more intelligent in understanding such a scenario, and hold off from refocusing.

### Eye-detection focus

Fujifilm was initially reluctant to include face detection on its X-series cameras, but has now thought better of it and added not just face detection, but eye detection too. The mode works for both frontal and profile portraits, and when enabled it outlines faces with a large green box and displays a smaller white box over the eye that will be prioritised for correct focus. It's fascinating to watch these boxes track your subject around the frame, and reassuring to know that the camera is (usually) doing just what you want.

Eye focus is especially useful with fast primes like the Fujinon XF 56mm f/1.2 and 90mm f/2 – you can simply let the camera get on with focusing and exposing correctly, wherever your subject is in the frame, and concentrate purely on composition and shooting. Crucially, it more or less guarantees correct focus with minimal user effort when shooting off-centre subjects at large apertures. In contrast, the phase-detection systems in DSLRs often give slight, but persistent focus errors under these conditions.

### What else has changed in firmware 4.0?

While autofocus is the main theme of firmware 4.0, the X-T1 has



I used exposure compensation to retain shadow detail against bright skies

## 'Anyone who bought an X-T1 will now find they have a substantially improved camera – but crucially, at no extra cost'

gained a few additional improvements. Perhaps most usefully, the camera now applies any exposure compensation you may have set when shooting in manual mode with auto ISO. This means that you can manually set the shutter speed and the aperture to suit the subject, and the camera will determine the necessary ISO, taking into account whether you want lighter or darker images than normal.

This may not be something you choose to do all the time, but in

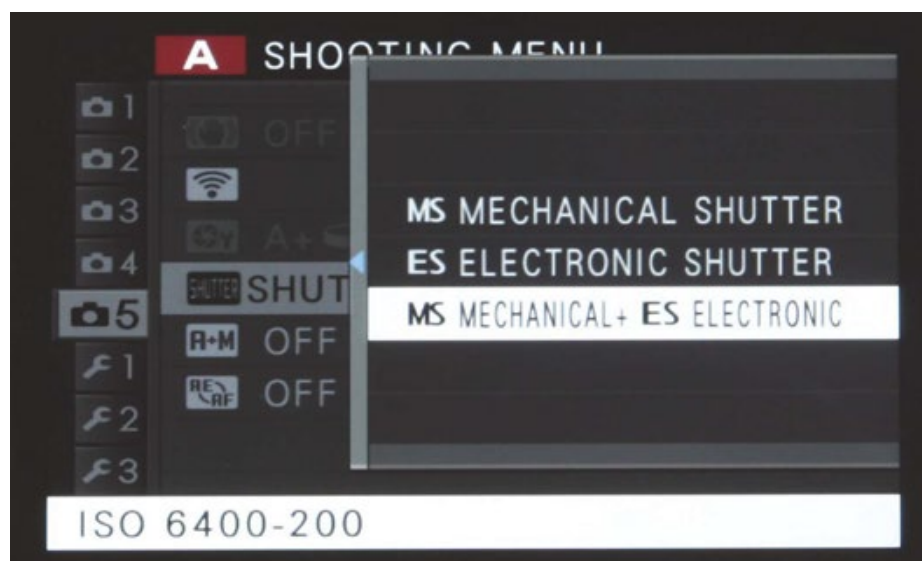
some situations it's a useful way of working. For example, at the air show I selected a shutter speed of 1/800sec to keep my shots as sharp as possible while still showing some propeller blur, and an aperture of f/8 to get the best from the lens. I then set the exposure compensation to +1EV to compensate for the bright sky, leaving the camera to control the ISO automatically to adapt for fluctuating lighting conditions.

A couple of small operational improvements have been added,

too. The full range of shutter speeds from 30-1/32,000sec can now be selected using the front electronic dial when the shutter speed dial is set to the T position. This is particularly welcome when shooting with large lenses in portrait format using the vertical grip, at which point the shutter-speed dial itself is well out of reach.

There's a new auto macro mode, which allows the camera to employ the full focus range of the lens, rather than having to enter a specific mode for close subjects. This essentially fixes a quirk of the Fujifilm system: macro mode is inherited from the original X-Pro1, which has to switch from the

## Electronic shutter



The silent electronic shutter can be turned on in the X-T1's menu

AS THE headline addition in firmware version 3.0, Fujifilm introduced a fully electronic shutter option that brings two key benefits. First, it's completely silent, which is great for shooting in situations where the sound of the physical shutter would be intrusive. Second, it allows the use of exceptionally fast shutter speeds up to 1/32,000 sec, which allows shooting with ultra-fast primes such as the Fujinon XF 56mm f/1.2 wide open in bright light (normally you'd need an ND filter to avoid overexposure). The user can select between mechanical and electronic shutter in the menu, or allow the camera to choose between the two

automatically in MS+ES mode.

Silent mode has a couple of drawbacks, though. It is prone to rolling shutter artefacts, giving distortion of moving subjects, and fast-flickering fluorescent lights can produce horizontal banding that is near impossible to correct. It also comes with some odd incompatibilities – it disables the use of extended ISO sensitivities and prevents refocusing between frames during continuous shooting. As these apply even when the camera is using the mechanical shutter mode in MS+ES mode, it's best to turn on the electronic shutter only when needed. Luckily, the mechanical shutter is pretty quiet anyway.



optical to the electronic viewfinder for close subjects, but it's unnecessary on cameras like the X-T1 that only use electronic viewing. The addition of auto macro means there's one less function to assign to the camera's programmable buttons, and ensures that there's now essentially no drawback to using the D-pad to directly move the AF area around the frame.

Conclusion

All the hype surrounding Fujifilm's firmware 4.0 update for the X-T1 has been to do with its overhauled focus system, and in practice it brings some useful updates that make the camera an even stronger contender in its class. Zone mode is very effective, particularly when using the central phase-detection region of the frame, and wide tracking can work well with cooperative subjects. But while this counts as a solid advance for Fujifilm, the wider phase-detection areas of competitors such as the Sony Alpha 6000 and Samsung NX1 means these

cameras still have the overall edge. However, it's equally important not to overlook all the other useful improvements Fujifilm has made to the X-T1 over the past 18 months. Notably, firmware 3.0 added a silent electronic shutter with speeds up to 1/32,000sec, along with an array of handling improvements including additional control customisation and a user-configurable Q menu. The net effect has been to take a camera that was very impressive to start with, and improve it rather substantially.

No other manufacturer has shown quite the same commitment to supporting its cameras, and Fujifilm has to be praised for this. Of course, it's not purely altruistic – it builds up goodwill and a positive brand image, encouraging photographers to buy into the system. A couple of companies have started to follow Fujifilm's lead – most notably Samsung with major firmware updates for the NX1 – and hopefully we'll see more of this in the future. It can only be good for photographers.



To download and install **Fujifilm X-T1 firmware 4.0**, follow the instructions at [www.fujifilm.com/support/digital\\_cameras/software/firmware/x/xt1/index.html](http://www.fujifilm.com/support/digital_cameras/software/firmware/x/xt1/index.html)



The face-detection mode works well for both frontal and profile portraits

Focal points

Fujifilm's X-T1 is an enthusiast-oriented camera based around analogue control dials

Sensor

The 16.3-million-pixel APS-C sensor employs Fujifilm's unique X-Trans CMOS colour filter array.

Built-in Wi-Fi

This allows connection to a smartphone for image sharing and remote control of the camera.

Battery

The NP-W126 battery has sufficient stamina for 350 shots per charge, by CIPA standard tests.

Control dials

The top-plate hosts an array of analogue dials for shutter speed, exposure compensation, ISO, metering mode and drive mode.



Tilt screen

The 3in, 1.04-million-dot LCD tilts 90° upwards and 45° downwards.

Viewfinder

The 2.36-million-dot OLED EVF offers a huge 0.77x magnification and 100% coverage.





# Take your photography to the next level WITH AN SPI COURSE

- Master your camera and hone your photography skills
- Study in your own time and at your own pace
- Receive detailed feedback from an expert photographer



The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

Lee Hyett-Powell  
Diploma in Digital  
Photography

Enrol today and get a **FREE Complete Guide to Photography essential pack\***

Including 164-page handbook, 2 tutorial DVDs, Essential Photo Tips Guide and lens cloth

PLEASE QUOTE AP AD WHEN PLACING YOUR ORDER \*WHILE STOCKS LAST

Call **0203 148 4326** or visit **WWW.AMATEURPHOTOGRAPHER.CO.UK/SCHOOL-PHOTOGRAPHIC-IMAGING**



# Technical Support

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

## Monochrom resolution

**Q** I have been a photographer on and off since childhood and still have my images of the winter of 1963 on my Kodak Box Brownie (too fuzzy to share), but I have a technical interest in the Leica M Monochrom camera since the new model is back in the news.

My question is, if a colour image is composed of four-dot pixels, why is the Monochrom not composed of one-dot pixels? You could have 96 megapixels using one dot, 48 megapixels using 2 dots in either vertical or horizontal mode, and the current 24 megapixels to choose from. In addition, this might allow the 96-megapixel mode to have a lower native ISO for exposure flexibility. Any ideas why not?

**Simon Caswell**

**A** I'm afraid you might be getting mixed up between digital sensors and LCD displays here. The latter are composed of red,



© CALLOW MCNEER-RALEY

The Leica M Monochrom's 24 million pixels have no colour sensitivity

green and blue dots, which together form a full-colour pixel, meaning that a 640x480 pixel display with 307,200 pixels will usually be made up of 921,600 dots split between red, green and blue. However, sensors don't quite work in the same way.

The 24-million-pixel colour sensor in the Leica M is

composed of red, green and blue pixels in a conventional Bayer pattern square grid. Because there are two greens for every red and blue, this means that it has 12 million green pixels, 6 million blue ones and 6 million red ones.

Each colour is then reconstructed at each pixel location to give a 24-million-

pixel full-colour image, but this isn't done using simply a group of four adjacent pixels. Instead, the signals from several surrounding pixels are used to interpolate the final colour values, giving a more accurate interpretation of the scene.

The M Monochrom removes the colour filter array, so now we have 24 million pixels, which are each sensitive to the full spectrum of visible light, and capture no colour information at all. No interpolation is therefore needed to make the image; instead, each pixel records directly the brightness value for its position in the frame.

The result is a sharper image with a finer noise pattern. But because no light is blocked by the colour filters, more reaches the sensor, and this means less light is needed to form the image. As a result, the camera's lowest sensitivity is increased to ISO 320.

**Andy Westlake**

## Lens resurrection

**Q** I have a Yashica FX-D Quartz 35mm SLR, with Yashica ML Zoom 42-75mm f/ 3.5-4.5 and Carl Zeiss Jena 24mm f/2.8 lenses. The lens mounts are Contax/Yashica large-diameter bayonet mounts. I've not used this camera for a number of years, but do you know if these lenses can be used on any of today's digital SLRs?

**Gordon Millthorpe**

**A** None of today's digital SLRs will accept these lenses directly, but it should be possible to resurrect them using a mount adapter.

If you're set on getting a traditional SLR with an optical viewfinder, then you might be

able to use a Canon EOS camera. However, while it's possible to buy an adapter ring that would let you physically mount your lenses on the camera, you'd have to focus manually with the lens set wide open, stop the lens down manually for shooting, and then open the aperture up again for the next shot. This isn't impossible, but not entirely practical. Some lenses won't physically fit, particularly if they have protruding tabs at the back to protect the rear element.

By the way, while adapters are available for other mounts including Nikon and Pentax, they'll either not allow infinity focus, or include additional corrective glass that will slightly increase the focal length and reduce the image quality.

If you're prepared to consider an electronic viewfinder, then it's generally much easier to use adapted lenses on compact system cameras. You still have to focus and set the aperture manually. Not only is it easier to achieve accurate manual focus, but the viewfinders will also automatically adapt to maintain viewing brightness with the lens stopped down.

However, things become complicated by sensor size and price. Cameras that use APS-C sensors and have electronic viewfinders are reasonably affordable, especially second-hand. For example, Fujifilm X-E1 bodies in good condition cost £250-£450. But due to the 1.5x crop, your 24mm lens would behave more like a 35mm, and

your 42-75mm like a 65-110mm. This isn't a disaster, but may not be what you were hoping for.

The best option would be a Sony Alpha 7-series camera, as these are the only CSCs with full-frame sensors. Your lenses would behave just as they were designed to, with no field of view crop. But the catch is that the cameras are more expensive – the 24MP Alpha 7 currently costs around £800 body only.

The other question is how well your lenses might stand up to scrutiny on a modern high-resolution digital system? I suspect the 24mm would fare just fine, but the 42-75mm might not do so well, although its relatively unambitious range may count in its favour.

**Andy Westlake**





**Carmarthen Cameras**  
knowledgeable. dependable. affordable.

# Camera and Optics Show

**SATURDAY 5TH SEPTEMBER**  
**FREE ENTRY!**



**at The Halliwell Centre Carmarthen**  
**University of Wales, Trinity St David**

**Canon**

**Nikon**

**PENTAX**

**OLYMPUS**

**Panasonic**

**RICOH**

**FUJI** **ZEISS**

**3 Legged Thing**

**CELESTRON**

**hähnel**  
quality accessories

**jobu**  
design

**SAMYANG**

**Kenro**  
making the most of your image

**Nissin**  
DIGITAL  
**MINOX**  
GERMANY

**DELKIN**  
**DEVICES**

**GoPro**  
Be a HERO.

**Billingham**  
**STEINER**  
GERMANY

**HAWKE**  
SPORT OPTICS

**NEDIS**

**opticron**

**INTERfit**



**DEBEN**

**Phottix**  
Professional Photo Accessories

**VANGUARD**

**SanDisk**

**BENRO**

**TIFFEN**

**SIRUI**  
Professional Photo & Video Equipment

**Sky-Watcher**  
Be amazed.

**BLACKRAPID**

**SEKONIC**  
**INTRO**  
2020

**westcott.**

**CAMLINK**

**OP/TECH USA**

**PocketWizard**

**HOYA**

**OVL**

**KONIG**  
ELECTRONIC

**cokin**

**ROTOLIGHT**

**Lastolite**

**Cactus**

**Metz**

**GITZO**

**SWAROVSKI**

**SONY**

**Lexar**

**Manfrotto**

Contact us 01267 222300 or 223355 for details  
carmarthencameras.co.uk Also on **Facebook**

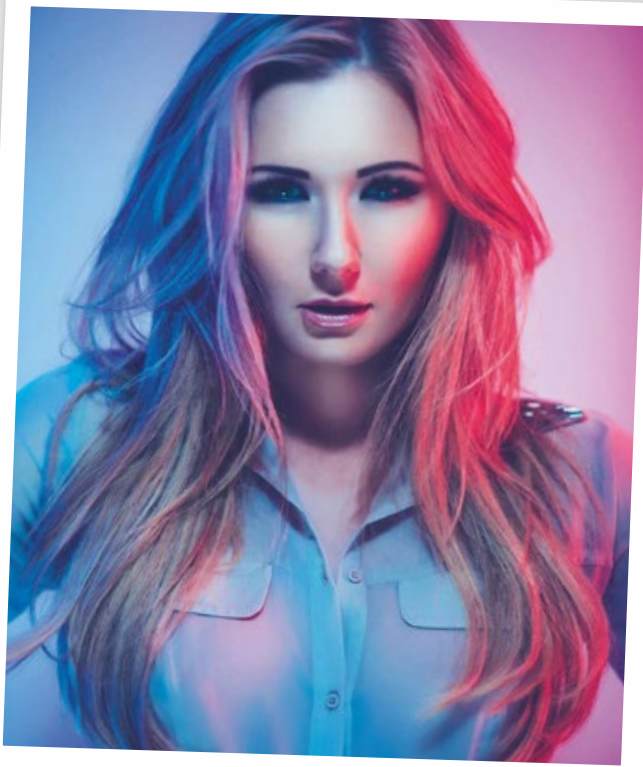




# In the bag



Freelance editorial and fashion photographer Jake Hicks shares his kit list



© JAKE HICKS

## Nikon D600

**1** This isn't the flagship camera from Nikon by any means but its exceptional image quality, small size and minimal weight mean it is perfect when I'm handholding it all day on long shoots.

## Nikon AF Nikkor 28-105mm f/3.5-4.5

**2** I've had this lens for nearly as long as I've been shooting, and although I've acquired numerous other lenses along the way I keep coming back to this one. It's not the fastest lens out there, but its sharpness and sheer versatility of focal length mean it's still the lens I use most to cover any eventuality.

## Lensbaby Composer Pro with Sweet 50 optic lens

**3** Sometimes you just want to add a little interest to your shots and there haven't been many shoots in recent years that I haven't gone to Lensbaby for the solution. This Composer Pro adds a user-controlled blurred vignette to a shot and the results never fail to impress.

## Mamiya Universal

**4** Playing with old Polaroid film started out as a guilty pleasure, but it's now turned into a staple of all my shoots. This rangefinding monster will often create breathtaking 6x9 Polaroids thanks to its instant film back.



## Sekonic L-408 light meter

**5** Seen as a relic from a bygone era, this light meter is always in my bag. It's one of those tools you only miss when you don't have it, and a light meter is not only essential when I'm shooting film but great for double-checking everything is working as it should on more complex lighting set-ups.

**List of kit** Nikon D600, Nikon AF Nikkor 28-105mm f/3.5-4.5, Nikon AF-S Nikkor 50mm f/1.4G, Nikon AF-S Nikkor 85mm f/1.8G, Nikon AF Zoom-Nikkor 70-300mm f/4-5.6G, Lensbaby Composer Pro with Sweet 50 optic lens, Rocket air blower dust-removal tool, crab clamp, Sigma 17-35mm f/2.8-4 EX DG, ND and diffusion lens filters, Mamiya Universal medium-format instant film back camera, Mamiya Polaroid back holding 6x9 film, Mamiya 100mm f/3.5, infrared flash trigger, Sekonic L-408 light meter



## BLAST FROM THE PAST

## Voigtlander Bessa Rangefinder

Ivor Matanle recalls lusting after an 8-on-120 coupled rangefinder camera during the 1950s

**LAUNCHED** 1936

**PRICE** £21 approx (with 105mm f/3.5 Skopar), AP 29 March 1939

**GUIDE PRICE TODAY** £80-£150, depending on condition. Up to £450 with the 50mm f/3.5 Heliar

THE RESOLUTION, pictorial quality and brightness of photographs shot with Voigtlander cameras excited me at exhibitions held by the camera club that I belonged to in my teenage years. I seriously wanted, but could not afford, the used Rangefinder Bessa like the one that I now own, and have been using, in my seventies. With its 105mm f/3.5 Skopar lens set in a Compur Rapid shutter that gives speeds up to 1/400 sec, it is a seriously good camera.

**What's good** Beautifully engineered, simple to load, and easy to open and close. Superb lens quality. Uses readily available 120 film.

**What's bad** The split-image coupled rangefinder uses a separate window to the viewfinder. Both are a little tricky to use with spectacles.





# WE'LL COVER YOUR PHOTOGRAPHY EQUIPMENT AGAINST LIFE'S NEGATIVES



## Insure your camera and accessories today against theft and accidental damage

Our flexible cover allows you to build your policy to meet your needs. Cover includes:

- Options for up to £25k worth of cover
- Up to £1m optional Public Liability cover
- The option to protect your equipment when it is in your vehicle
- A choice of UK, EU and Worldwide cover
- Up to £1k worth of equipment hire whilst waiting on replacement in the event of a claim

**Amateur  
Photographer**  
Insurance Services

**Call now 0844 249 1902**  
Mon to Fri 9am to 6pm

**or visit [www.amateurphotographerinsurance.co.uk](http://www.amateurphotographerinsurance.co.uk)**





**Professor Newman on...**

# Consumer demand

Bob Newman explains how manufacturers need to be flexible when planning camera production

**T**he new pair of Canon high-resolution cameras, the EOS 5DS and EOS 5DS R, are now available in shops, and for the first time the company will be able to judge the real consumer demand between the two variants.

The two cameras differ in their configuration of the anti-aliasing (AA) filter, the relationship between them being the same as that between the Nikon D800 and D800E. The 5DS has a conventional anti-aliasing filter, while the 5DS R has an AA filter configured in such a way that it has little or no effect. The reason for adopting this solution is that it simplifies production planning, as I discussed in my article *Alias Canon and Nikon* (AP 28 March).

In brief, modern sensors usually have the back element of the anti-aliasing filter acting as the cover glass on the sensor package,

which produces economic and packaging benefits. The 'cancelled' AA filter allows a single type of sensor to serve both versions of the camera, which allows much more flexible production planning – otherwise two versions of what is the most expensive single component in the camera would need to be stocked.

This discussion is, however, more to do with market intelligence than technical issues. Flexible production planning is desirable because market information is not perfect, and when a manufacturer decides to make two versions of a product it has to plan for the different quantities of each. When Nikon introduced the D800 and D800E, it was expecting a much greater demand for the D800 (and it is the one I bought, since I really don't like aliasing artefacts) than for the D800E. As it turned out it got that decision wrong, and

demand for the 'E' model was significantly greater than for the D800. During the two-year product lifetime of the cameras, Nikon adjusted the relative quantities and ended up producing more D800E cameras – so much so, that when it produced the D810 it didn't bother with an AA filter version.

Canon, however, has followed the lead of the original Nikon release and produced a pair of cameras. Once again, its marketing intelligence has suggested that there should be a preponderance of the standard model. Presumably, it's using the logic that if a camera already has a 50MP sensor, asking for the additional resolution given by removing the AA filter is just having your cake and eating it.

So, has history repeated itself? It would appear so. Initial anecdotal reports seem to indicate buyers showing a preference for the 'R' version, which has been selling out as soon as it hits the shelves, while the standard camera stays on the shelves somewhat longer.

**'When a manufacturer decides to make two versions of a product it has to plan for the different quantities of each'**



The two Canon variants side by side – the EOS 5DS (left) and 5DS R

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

subscribe 0330 333 4555 | [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) | 1 August 2015

## Amateur Photographer

### The latest photography kit and technique at your fingertips

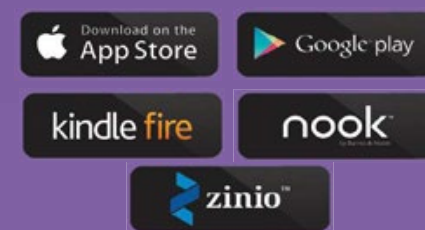


More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)





# Marketplace

## Dealer and Classified Guide

To advertise please call 020 3148 2508

Email [felix.barlow@timeinc.com](mailto:felix.barlow@timeinc.com)

### Index to advertisers

Biddy Financial Services Ltd.....16	Grays of Westminster.....36-37,73	Richard Caplan Photographic Ltd.....22
Calumet Photographic Ltd.....28	Mifsud Photographic .....66-67	Speed Graphic .....73
Cameworld.....68-69	Mps Photographic .....80	Srb-Gritum Ltd .....31
Camtech.....65	Nikon UK Ltd.....9	SRS Photographic .....64
Carmarthem Camera Centre Ltd.....41	Olympus .....Cover: iv	Stafford Cameras .....73
Dale Photographic Ltd.....60	Park Cameras Ltd.....74-75, Cover: iii	UK Photodistro Ltd.....22
Fujifilm.....Cover:ii	Premier Ink & Photographic (Q Enterprises)..76-77	Wex Photographic.....70-72
Ffordes Photographic Ltd.....76-77		

**Classified.....80-81**



**SRS Microsystems**

[www.srsmicrosystems.co.uk](http://www.srsmicrosystems.co.uk)

Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

#### WANT TO UPGRADE?

We buy digital SLR lenses & cameras!  
Call or email us  
for a price today



Other Brands  
we stock

VANGUARD

CRUMPLER

Cactus

JOBY

PocketWizard

SanDisk

Lexar

TAMRON

Manfrotto

BLACKRAPID

Lastolite

lowepro

GoPro

Be a HERO.

E&OE

**PENTAX K-3 II**

Built in GPS  
New Pixel Shift Resolution System  
Weather resistant body with 92 protection seals  
24 MP stabilised AA filter-less CMOS sensor  
Full HD recording with 60/30 fps frame rate  
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW  
SAFOX 11 AF module with 27 AF points (25 cross)  
86000 pixels RGB exposure meter  
Sensitivity up to 51200 ISO  
Dual SD card slot

#### PENTAX

HD FA 150-450mm F4.5-5.6	£1999
HD D-FA* 70-200mm F2.8	£1849
DA* 16-50mm F2.8 ED SDM	£799
DA* 50-135mm F2.8 ED SDM	£899
DA* 55mm F1.4 ED SDM	£649
DA* 60-250mm F4 ED SDM	£1099
DA* 200mm F2.8 ED SDM	£719
DA* 300mm F4 ED SDM	£895
HD DA 15mm F4 Limited	£439
HD DA 20-40mm F2.8-4 DC WR	£659
HD DA 21mm F3.2 Limited	£429
HD DA 35mm F2.8 Macro Limited	£469
HD DA 40mm F2.8 Limited	£319
HD DA 70mm F2.4 Limited	£459
HD DA 55-300mm F4-5.8 WR	£319
HD DA 560mm F5.6 AW	£2999
HD DA 1.4x Rear Converter	£289
10-17mm F3.5-4.5 Fisheye	£289
12-24mm F4 Lens	£699
17-70mm F4 SDM	£449
18-270mm F3.5-6.3 SDM	£399
35mm F2.4	£119
50mm F1.8	£89
50mm F2.8 Macro	£329
100mm F2.8 WR Macro	£439
FA 31mm F1.8 Limited	£1099
FA 35mm F2	£449
FA 43mm F1.9 Limited	£599
FA 50mm F1.4	£325
FA 77mm F1.8 Limited	£799

#### SIGMA

8-16/4.5-5.6 DC HSM	£519
10-20/4.5-5.6 EX DC HSM	£299
10-20/3.5 EX DC HSM	£399
12-24/4.5-5.6 II DG HSM	£599
17-50/2.8 EX DC OS HSM	£309
17-70/2.8-4.5 DC OS 'C'	£329
18-35/1.8 DC HSM 'A'	£649
18-200/3.5-6.3 DC Macro OS HSM 'C'	£269
18-250/3.5-6.3 DC Macro OS HSM	£299
24-70/2.8 IF EX DG HSM	£599
24-105/4 DG OS HSM 'A'	£649
30/1.4 DC HSM 'A'	£379
35/1.4 DG HSM 'A'	£699
50/1.4 DG HSM 'A'	£699
50/2.8 Macro EX DG	£249
50-150/2.8 APO EX DC OS HSM	£729
50-500/4.5-6.3 DG OS HSM	£999
70-200/2.8 EX DG OS HSM	£799
70-300/4.5-5.6 DG Macro	£99
70/2.8 EX DG Macro	£249
85/1.4 EX DG HSM	£649
105/2.8 EX Macro DG OS HSM	£399
120-300/2.8 EX DG OS HSM 'S'	£2599
120-400/4.5-5.6 APO OS HSM	£619
150/2.8 APO Macro DG OS HSM	£699
150-500/5.6-6.3 APO DG OS	£669
150-600/5-6.3 DG HSM OS 'S'	£1499
150-600/5-6.3 DG HSM OS 'C'	£899
180/2.8 APO Macro DG OS HSM	£1199

**Nikon**

D4S  
D810  
D750  
D610

IN STOCK

**Nikon**

D7200

IN STOCK

**Nikon**

10-24/3.5-4.5 AF-S DX	£639
105/2.8G AF-S VR Macro	£629
14-24/2.8	£1315
16-85/3.5-5.6 VR AF-S	£829
16-85/3.5-5.6 VR AF-S DX	£439
18-105/3.5-5.6G AF-S VR	£175
18-140/3.5-5.6G AF-S VR	£399
18-200/3.5-5.6 VR II AF-S DX	£589
18-300/3.5-5.6 VR AF-S DX	£619
18-55/3.5-5.6G AF-S VR	£119
24/1.4G AF-S ED	£1469
24-70/2.8G AF-S ED	£1235
24-85/3.5-4.5G AF-S VR	£409
24-120/4G AF-S VR IF	£749
28-300/3.5-5.6G ED VR AF-S	£659
35/1.4G AF-S	£1299
35/1.8G AF-S	£399
40/2.8G Micro AF-S DX	£185
50/1.4G AF-S	£279
50/1.8 D	£109
50/1.8G AF-S	£149
55-200/4.5-5.6 G AF-S DX VR	£279
55-300/4.5-5.6G ED VR AF-S DX	£279
60/2.8 AF-S Micro	£369
70-200/2.8G ED VR II AF-S	£1579
70-300/4.5-5.6G AF-S VR	£419
85/1.4G AF-S	£1179
85/1.8G AF-S	£349
85/3.5G ED VR AF-S DX Micro	£375
SB 700 Flash	£229
SB 910 Flash	£339

**OM-D E-M1**

From £879

**OM-D E-M5 Mk II**

From £799

**OM-D E-M10**

From £379

**OLYMPUS E-PL7**

From £319

**OLYMPUS**

7-14mm F2.8 PRO Lens	£999
8mm F1.8 PRO Fisheye Lens	£739
9-18mm F4-5.6 Lens	£459
9mm F8 Fisheye Body Cap Lens	£75
12mm F2 Lens	£549
15mm F8 Body Cap Lens	£59
17mm F1.8 Lens	£349
12-40mm F2.8 PRO Lens	£719
14-42mm F3.5-5.6 EZ Lens	£269
25mm F1.8 Lens	£289
45mm F1.8 Lens	£179
60mm F2.8 Macro Lens	£349
75mm F1.8 Lens	£649
75-300mm F4.8-6.7 II Lens	£349

**OLYMPUS M Zuiko 40-150mm F2.8**

From £1099



## Digital Photography

Canon Eos 5d body complete with batt and charger .....	Exc+++ £325.00
Canon Eos 7d body with batt & charger .....	Exc++ £299.00
Canon Legia HF G30 HD camcorder .....	Mint £695.00
Canon Eos 30d Body Complete With All Access .....	Mint-Boxed £129.00
Canon Eos 400d complete .....	Mint-Boxed £145.00
Canon Eos M comp with 18-55 lens,flash .....	Mint-Boxed £225.00
Canon 430 Ex Speedlite .....	Mint-Cased £99.00
Canon 430 Ex Mk II Totally as new .....	Mint-Boxed £145.00
Canon 550 Ex Speedlite .....	Exc++ +Boxed £155.00
Canon 550 Ex Speedlite .....	Mint-Boxed £150.00
Canon 550 Ex Speedlite .....	Exc+ £80.00
Canon 580 Ex Speedlite .....	Mint-Boxed £199.00
Canon 580 Ex MkII Speedlite .....	Mint-Cased £225.00
Canon 580 Ex MkII Speedlite .....	Mint-Boxed £265.00
Canon Mr-14ex Macrolite .....	Mint-Boxed £299.00
Canon Cp-E4 Power Pack For Mr14/580/580mkII Etc .....	Mint-Boxed £99.00
Canon Sb-E1 Speedlite L Bracket .....	Mint-Boxed £99.00
Canon Wrt - E4 II Wireless File Transmitter .....	Mint-Boxed £199.00
Sigma Em-140 Dg Eo-EtII Mk II Macro Flash .....	Mint-Boxed £199.00
Canon Bg-E1 Bat Grip For Eos 300d .....	Mint-Boxed £35.00
Canon Bg-E3 Batt Grip For Eos 350d/400d .....	Mint-Boxed £39.00
Canon Bg-E6 Batt Grip For Eos 5d MkII Etc .....	Mint £75.00
Fuji X - Pro 1 Body - Used Once, Complete .....	Mint-Boxed £375.00
Fuji X100 complete with all accessories .....	Mint-Boxed £295.00
Fuji X-E1 body complete with all accessories .....	Mint-Boxed £245.00
Fuji 18mm F2.8 R Fujinon Black Lens .....	Mint-Boxed As New £265.00
Fuji 27mm F2.8 Xf Fujinon Lens Black .....	Mint-Boxed As New £225.00
Fuji 35mm F1.4 R Fujinon Black Lens .....	Mint-Boxed As New £319.00
Fuji 18 - 55mm F2.8/4 R Ois Xf Fujinon .....	Mint-Boxed As New £325.00
Fuji Ef 20 Flashgun For X Pro1 .....	Mint-Boxed As New £79.00
Fuji Ef-42 Flashgun For X Pro1 .....	Mint-Boxed As New £139.00
Nikon D810 Fx D Complete Only 69 Actuations .....	Mint-Boxed As New £1,875.00
Nikon D7000 Body Complete With All Access .....	Mint-Boxed £345.00
Nikon D80 Body Complete With All Access .....	Mint- £165.00
Nikon D80 Body Complete With All Access .....	Exc- £145.00
Nikon D70 Body Complete .....	Mint-Boxed £119.00
Nikon D70 Body With Battery & Charger .....	Mint- £95.00
Nikon Mb-D11 Battery Grip For Nikon D7000 Etc .....	Mint-Boxed £149.00
Nikon Mb-D80 Battery Grip For Nikon D80/D90 .....	Exc++ £49.00
Nikon Sb500 Dx Speedlight Complete .....	Mint-Boxed £59.00
Nikon Sb700 Speedlight .....	Mint-Boxed As New £199.00
Nikon Sb600 Speedlight .....	Mint-Boxed £149.00
Nikon Sb900 Speedlight Complete .....	Mint-Boxed £199.00
Nikon R1c1 Close Up Speedlight Commander Kit .....	Mint-Boxed £399.00
Metz 45 C14 Digital Flash For Nikon .....	Mint- £175.00
Nikon MH 19 Multi-Charger For Nikon D700 Etc .....	Mint-Boxed £75.00
Sigma Ef-530 Dg St Electronic Flash Htl Nikon Fit .....	Mint-Boxed £75.00
Nikon Sc 29 Ttl Remote Cord .....	Mint-Boxed £35.00
Nikon Mc 36 Remote Control .....	Mint £79.00
Olympus Omd-Em5 with 12-50mm ed ez lens low use .....	Mint £395.00
Olympus Omd-D-M10 With 14-42 Zuiko Lens + Charger .....	Mint £299.00
Olympus E-P1 12mp + 14-42 Lens And Leather Case .....	Mint-Boxed £149.00
Olympus E-LP5 With 14-42 Lens Complete .....	Mint-Boxed £199.00
Olympus 12mm f2 Zuiko digital ed micro 4/3rds .....	Mint £399.00
Olympus 45mm f1.8 M Zuiko digital micro 4/3rds .....	Mint £425.00
Olympus 60mm f2.8 Macro M ed micro 4/3rds .....	Mint £275.00
Panasonic 45-75mm f4/5.6 Lumix g x vario micro 4/3rds .....	Mint £219.00
Panasonic 100-300mm f4/5.6 Lumix g vario micro 4/3rds .....	Mint £289.00
Sigma 10-20mm F4/5.6 Dc Ex Hsm Olympus 4/3rds .....	Mint+Hood £245.00
Olympus 50mm F2 Macro Zuiko Digital Ed 4/3rds .....	Mint-Cased £365.00
Olympus 12 - 60mm F2.8/4 Swd Zuiko Dig Ed 4/3rds .....	Mint-Cased £445.00
Olympus 70 - 300mm F4/5.6 Zuiko Digital Ed 4/3rds .....	Mint £225.00
Olympus Ec-20 Teleconverter For 4/3rds .....	Mint-Cased £245.00
Olympus Ex - 25 Extension Tube 25mm .....	Mint-Cased £95.00
Olympus Hld-4 Battery Grip For E3 Body .....	Mint £99.00
Olympus Hld-5 Battery Grip For Eb20 Body .....	Mint £39.00
Olympus Hld-6 Battery Grip For Omd-EM5 .....	Mint-Boxed £145.00
Olympus FI-14 Flash Unit .....	Exc++ +Boxed £69.00
Olympus FI-40 For Olympus Digital .....	Mint-Boxed £59.00
Panasonic Gf2 Body Complete With All Access .....	Mint-Boxed £199.00
Panasonic Dmc-FZ62 With Leica Lens .....	Mint £129.00
Sigma 30mm F2.8 Dn Micro 4/3rds .....	Mint-Boxed £115.00
Sony A7 Body Complete, Little Use .....	Mint-Boxed £675.00
Sony Dt 30mm F2.8 Macro Sam Lens .....	Mint-Boxed £115.00
Sigma 1.4 Apo Ex Dg Teleconverter For Sony .....	Mint-Boxed £125.00
Sony Alpha Hvl-F36am Flash Gun .....	Mint-Cased £129.00

## Canon Autofocus, Digital Lenses, Canon FD

Canon Eos 1 Body .....	Exc+ £115.00
Canon Eos 1n Body .....	Exc+ £145.00
Canon Eos 3 Body .....	Exc++ £99.00
Canon 17 - 40mm F4 Usm "L" With Hood .....	Mint-Cased £425.00
Canon 17 - 40mm F4 Usm "L" With Filter .....	Mint-Boxed £465.00
Canon 20 - 35mm F2.8 Usm "L" .....	Mint- £499.00
Canon 24 - 70mm F2.8 Usm "L" MkI .....	Mint-Boxed As New £695.00
Canon 24 - 105mm F4 Usm "L" Image Stabilizer .....	Mint-Cased £595.00
Canon 28 - 300mm F3.5/5.6 Usm "L" Image Stabilizer .....	Mint-Cased £1,225.00
Canon 70 - 200mm F2.8 Usm "L" .....	Mint-Boxed £745.00
Canon 70 - 200mm F2.8 Usm "L" .....	Exc++ £545.00
Canon 70 - 200mm F2.8 Usm "L" Is Image Stabilizer Mk1 .....	Mint-Boxed £899.00
Canon 14mm F2.8 Usm "L" .....	Mint-Boxed £795.00
Canon 35mm F1.4 Usm "L" Superb Sharp Lens .....	Mint-Boxed £775.00
Canon 85mm F1.2 Usm "L" Mk II Latest .....	Mint-Boxed As New £1,195.00
Canon 100mm F2.8 Macro Usm "L" Is Latest .....	Mint-Cased £525.00
Canon 200mm F2.8 Usm "L" Mk II With Hood .....	Mint £475.00
Canon 300mm F4 Usm "L" Image Stabilizer .....	Mint-Boxed £865.00
Canon 400mm F5.6 Usm "L" With Hood & Case .....	Mint-Boxed £845.00
Canon 400mm F4 Do Usm Image Stabilizer Lens .....	Mint-Cased £2,595.00
Canon 50mm F1.8 Mark 1 (Very Rare Now) .....	Mint £149.00
Canon 60mm F2.8 Usm Macro Latest .....	Mint-Boxed £279.00
Canon 100mm F2 Usm .....	Mint- £295.00
Canon 15 - 85mm F3.5/5.6 Ef-S Usm Is + Can Hood .....	Mint+Hood £445.00
Canon 17 - 55mm F2.8 Usm Image Stabilizer .....	Mint- £445.00
Canon 17 - 55mm F2.8 Usm Image Stabilizer + Hood .....	Mint-Boxed £475.00
Canon 17 - 85mm F4/5.6 Image Stabilizer .....	Mint-Boxed £169.00
Canon 18 - 55mm F3.5/5.6 Mk II .....	Mint £59.00
Canon 18 - 135mm F3.5/5.6 Efs Image Stabilizer .....	Mint + Hood £195.00
Canon 18 - 200mm F3.5/5.6 Ef-S Image Stabilizer .....	Mint+Hood £325.00
Canon 28 - 90mm F4/5.6 Usm .....	Mint £69.00
Canon 28 - 105mm F3.5/4.5 Usm .....	Mint £145.00
Canon 28 - 135mm F3.5/5.6 Usm Image Stabilizer .....	Mint-Boxed £195.00
Canon 28 - 200mm F3.5/5.6 Usm .....	Mint £179.00
Canon 35 - 80mm F4/5.6 Ef MkIII .....	Mint £39.00
Canon 75 - 300mm F4.5/5.6 + Hood .....	Mint £89.00
Canon 75 - 300mm F4.5/5.6 Usm .....	Mint- £99.00
Canon 100 - 300mm F4/5.6 Usm .....	Mint- £95.00

Canon Ef25 Ii Extension Tube .....	Mint-Boxed £79.00
Kenco Dg Canon Fit Tube Set 12,20,36mm .....	Mint-Boxed £99.00
Canon Ef 1.4x Extender Mk I .....	Mint £179.00
Canon Ef 1.4x Extender Mk II .....	Mint-Boxed £185.00
Canon Ef 2.0x Extender Mk I .....	Mint-Boxed £175.00
Canon Ef 2.0x Extender Mk II .....	Mint-Boxed £185.00
Canon Ef 2.0x Extender Mk II .....	Mint-Cased £179.00
Kenco Dg Canon Fit Tube Set 12,20,36mm .....	Mint- £99.00
Kenco Teleplus Pro 300 Dgx 2.0 Teleconverter .....	Mint-Boxed £159.00
Teleplus Mc7 7 Element 2x Teleconverter .....	Mint- £75.00
Teleplus 3x Converter Canon A/F .....	Mint- £45.00
Quantaray 2x Teleconverter For Canon A/F .....	Mint- £59.00
Canon St-E2 Seedlite Transmitter .....	Mint-Boxed £125.00
Canon 540 Ez Flash + Inst .....	Mint-Boxed £69.00
Canon 540 Ez Flash + Inst .....	Mint- Cased £59.00
Canon 420 Ez Flash .....	Mint-Cased £39.00
Canon Angle Finder B .....	Mint-Boxed £79.00
Canon Angle Finder C .....	Mint-Boxed £119.00
Canon Lc3 Transmitter And Receiver .....	Mint £115.00
Sigma 4.5mm F2.8 Ex Dc Hsm Circular Fisheye .....	Mint-Cased £475.00
Sigma 10mm F2.8 Ex Dc Fisheye Hsm .....	Mint-Boxed £345.00
Sigma 17 - 35mm F2.8/4 Ex Hsm Apheric .....	Mint- £179.00
Sigma 70 - 300mm F4/5.6 Apo Macro Dg + Hood .....	Mint-Boxed £95.00
Sigma 170 - 500mm F5/6.3 Apo Comp With Hood .....	Mint-Boxed £299.00
Tamron 14mm F2.8 Sp Aspherical Wide Angle .....	Mint-Cased £345.00
Tamron 90mm F2.8 Sp Di Macro Lens .....	Mint-Boxed £225.00
Tamron 28 - 300mm F3.5/6.3 I/F Ld Di Asp Vib Control .....	Mint-Boxed £375.00
Tokina 10 -17mm F3.5/4.5 Abx Dc Fisheye (Latest) .....	Mint £299.00

## Contax 'G' Compacts &amp; SLR &amp; Ricoh

Contax G2 Body .....	Exc++ +Boxed £365.00
Contax G2 Body .....	Exc++ £345.00
Contax Tix Titanium Compact + Leather Case .....	Mint-Cased £299.00
Contax 211mm Biogon with finder .....	Mint-Boxed £499.00
Contax 28mm F2.8 Biogon "G" + Hood,Cap .....	Mint-Boxed £275.00
Contax 45mm F2.8 Plannar + Hood and cap .....	Mint-Boxed £265.00
Contax 90mm F2.8 Sonnar "G" + Hood,Filter,Cap .....	Mint-Cased £195.00
Contax Tia 140 Flash For G1/G2 .....	Mint-Cased £65.00
Contax Tia 200 Flash For G1/G2 .....	Mint-Cased £69.00
Contax Gd1 Databack For Contax T3 .....	Mint-Boxed £69.00
Contax 167MT body .....	Mint-Boxed £75.00
Contax Fit Yashica 28mm F2.8 Superb Condition .....	Mint £65.00
Contax 45mm F2.8 Tessar T* Pancake Lens + Hood .....	Mint £195.00
Contax 50mm f1.7 Mtl lens .....	Mint-Boxed £99.00
Contax 300mm 14 Tele Tessar AE .....	Mint- £295.00
Contax 28 - 70mm F3.5/4.5 Vario Sonnar T* Mm .....	Mint-Boxed £295.00
Contax Tia 280 Flash .....	Mint- £95.00

## Leica 'M', 'R' &amp; Screw &amp; Binoculars

Leica M8 Body Black Very Low 1042 Actuations .....	Mint-Boxed £965.00
Leica M8 Body Black Complete .....	Exc++ +Boxed £795.00
Leica M7 Black Body Late Model .....	Mint-Boxed £1,295.00
Leica V Lux 20 Complete With All Accessories .....	Mint £169.00
Leica M2 Body Complete With Inst Book .....	Mint-Boxed £795.00
Leica M2 Body With Case .....	Exc++ +Cased £595.00
Leica Mda Body Ser No 12659xx Circa 1970 .....	Mint- £425.00
Leica Mda Body Ser No 14111xxcirca 1975-76 .....	Exc++ £399.00
Leica I & 50mm F2.8 Nickel Elm ("From A Collection") .....	Exc++ £365.00
Leica IIF Red Dial Body ("From A Collection") .....	Exc+++ £245.00
Leica III Body Really Nice One .....	Exc £245.00
Leica IIIa Standard With 5cm F2 Coll Summarit .....	Exc++ £365.00
Leica III Body Really Nice Clean Body With Case .....	Mint- £295.00
Leica IIIc Body With Case .....	Exc++ £195.00
Leica G Body .....	Mint- £495.00
Leica C Lux 2 Complete Also Leather Case .....	Mint-Boxed £325.00
Zeiss 21mm F4.5 Biogon Zm .....	Mint-Boxed As New £699.00
Leica 16,18,21mm F4 Asph M Tri-Elmar 6 Bit Latest .....	Mint-Boxed £2,750.00
Leica 21mm F4 Sup Angulon + M Adap + Finder .....	Mint In Keeper £999.00
Leica 28mm F2.8 Elmarit M Comp With Hood V.4 .....	Mint-Boxed £875.00
Leica 35mm F2 Summicron Asph Black 6 Bit Latest .....	Mint-Boxed £1,575.00
Leica 35mm f2.8 Summaron for M with Leitz filter .....	Mint- £495.00
Leica 35mm F3.5 Summaron M With Leica Filter .....	Mint- £395.00
Leica 35mm F3.5 Summaron M With Specs .....	Mint- £395.00
Leica 50mm F2 Summicron Black 11826 .....	Mint-Boxed £995.00
Leica 50mm F2 Summicron 6 Bit Latest .....	Mint-Boxed £1,095.00
Leica 50mm F2 Summicron Chrome Ser No 36301## .....	Mint-Boxed £995.00
Leica 50mm F2 Summicron Black Comp With Hood .....	Mint-Boxed £850.00
Leica 50mm F2 Summicron Chrome M Fit .....	Exc++ £595.00
Leica 50mm F2 Summicron Chrome M Fit .....	Mint £645.00
Leica 50mm F2 Close Focus Summicron .....	Exc++ £445.00
Leica 5cm F3.5 Collapsible Elmar For M 13339## .....	Mint- £325.00
Leica Macro Elmar 90mm F4 Black 11633 .....	Mint-Boxed £1,295.00
Leica 90mm F2.5 Summarit M 6 Bit Latest + Hood .....	Mint-Cased £875.00
Leica 135mm F2.8 Elmarit With Specs .....	Exc++ £295.00
Leica 135mm F4.5 Hektor .....	Exc+ £75.00
Voigtlander 21mm F4 Col Sko Finder + M Ring .....	Mint- £295.00
Voigtlander 25mm F4 Col Skopar Vm .....	Mint-Boxed £275.00
Voigtlander 15mm Finder .....	Mint- £79.00
Voigtlander Bessa R Grip For R,R2,R3 Etc .....	Mint-Boxed £49.00
Leica Universal Polaring Filter Kit M(13356) .....	Mint-Boxed £225.00
Leica Motor M For M6,M6tl,Etc .....	Mint-Boxed As New £225.00
Leica M Grip For M7/M6/M6tl Etc .....	Mint- £49.00
Canon 28mm F3.5 Serenar Screw .....	Mint- £175.00
Leica 35mm F2.8 Summaron Screw L39 .....	Mint- £499.00
Leica 35mm F3.5 Summaron Screw .....	Mint- £299.00
Leica 5cm F1.5 Summarit Screw .....	Mint- £365.00
Leica 5cm F2.8 Collapsible Elmar Screw .....	Mint- £299.00
Leica 5cm F2 Summarit Screw .....	Mint-Keeper £299.00
Leica 5cm F2 Summarit Coll + M Mount .....	Exc++ In Keeper £275.00
Leica 135mm F4.5 Hektor + Hood M Mount .....	Exc++ £99.00
Leica 135mm F4.5 Hektor In Keeper .....	Exc++ £199.00
Leica Fit Dallmeyer 13.5cm F4.5 Dalrac .....	Exc++ £375.00
Leica 90mm F4 Elmar Black Screw .....	Exc++ £145.00
Leica 135mm F4.5 Hektor + Hood Screw .....	Exc++ £99.00
Leica Sfl24d Flash .....	Mint-Boxed £189.00
Leica Fonor Black Rangefinder .....	Mint-Cased £175.00
Leica Winder M4-2 For M4 Etc .....	Mint-Boxed £145.00
Leica R5 Body Black .....	Mint- £225.00
Leicaeflex Si Body Chrome .....	Mint-Boxed £245.00
Leicaeflex Si Body Chrome .....	Mint-Boxed £175.00
Leica 50mm F2 Summicron Rom Lens 11345 .....	Mint-Boxed £445.00
Leica 50mm F2 Summicron R 2 Cam .....	Mint £199.00
Leica 180mm F4 Elmarit R 3 Cam .....	Exc++ £345.00
Leica 35 - 70mm F3.5 R Vario Elmar .....	Mint-Cased £275.00
Leica Motorwinder And Strap For R6 Etc .....	Mint-Boxed £145.00
Leica Ultravid 8 X 42 Binoculars Black .....	Mint- £695.00
Leica 10 X 40 Trinovid Ba With Case & Manual .....	Mint-Boxed £495.00

## Medium &amp; Large Format

Hasselblad X Pan Centre Filter For 45mm .....	Mint £145.00
Hasselblad 90mm F 4 For X Pan .....	Mint £275.00
Hasselblad Leather Erc Case For X Pan .....	Mint- £175.00
Hasselblad X Pan Ii Release Cord .....	Mint-Boxed £59.00
Bronica 45mm F4 Rf Lens For Rf645 With Finder .....	Mint-Boxed £325.00
Bronica 40mm F 4 Pe Lens Totally As New .....	Mint-Boxed £195.00
Bronica 40mm F4 Zenzanon For Etrs/Etrsi .....	Mint- £159.00
Bronica 50mm F2.8 Zenzanon Mc .....	Exc++ £99.00
Bronica 110mm F4 Macro Lens Ps .....	Mint- £295.00
Bronica 150mm F3.5 Zenzanon E Mc .....	Mint-Boxed £99.00
Bronica 150mm F3.5 Zenzanon E Mc .....	Mint £89.00
Bronica 150mm F4 E .....	Mint- £89.00
Bronica Etrsi 120 Back .....	Mint-Boxed £69.00
Bronica Polaroid Back For Etrsi, Etrs Etc .....	Mint-Boxed £69.00
Bronica Aei Metered Prism .....	Exc+ £75.00
Bronica Plain Prism For Etrs/Etrsi .....	Mint £75.00
Bronica Plain Prism For Etrs/Etrsi .....	Exc++ £59.00
Bronica Rotary Prism Finder For Etrs, Etrsi Etc .....	Mint- £75.00
Bronica Speedgrip For Etrs/Etrsi .....	Mint- £45.00
Bronica Motor Winder E .....	Exc++ £89.00
Bronica 150mm F3.5 Zenzanon S .....	Mint- £165.00
Bronica 65mm F4 Zenzanon Ps For Sq .....	Mint-Cased £145.00
Bronica 110mm F4 Ps Zenzanon Macro For Sq .....	Mint-Cased £365.00
Bronica 150mm F4 Ps Zenzanon For Sq .....	Mint-Cased £145.00
Bronica Prism Me Metered For Sqa/Sqai .....	Mint- £89.00
Bronica Speed Grip For Sqa/Sqai .....	Mint- £59.00
Mamiya 6 With 50mm F4 & 150mm F4.5 + Hoods + Filt .....	Mint- £1,499.00
Mamiya 6 Body With 50mm F4 "G" For 6 + Hood,Filter .....	Mint- £1,195.00
Mamiya 150mm F4.5 "G" With Hood .....	Mint £365.00
Mamiya 43mm F4.5 With Finder & Hood For 7/7II .....	Mint-Boxed £799.00
Mamiya 150mm F4.5 With Hood For 7/7II .....	Mint-Boxed £395.00
Mamiya 150mm F4.5 + Hood For Mamiya 7/7II .....	Mint £425.00
Mamiya 180mm F4.5 Sekor Z W For Rz .....	Mint £199.00
Mamiya 250mm F4.5 Lens For Rz .....	Mint- £195.00
Mamiya 150mm F3.5 A/F For 645 A/F .....	Mint £299.00
Mamiya 210mm F4 Sekor C For 645 .....	Mint-Cased £195.00
Mamiya 180mm F4.5 Sekor For Rb .....	Mint £69.00
Mamiya 220 Back For Rz 67 .....	Mint- £95.00
Pentax 55mm F3.5 Takumar Smc For 6x7 .....	Mint- £195.00
Pentax 55mm F2.8 For Pentax 645 .....	Mint-Boxed £199.00
Pentax 100mm F2.8 For Pentax 67 + Filter And Hood .....	Mint- £199.00
Rolleiflex Schneider 150mm F4.6 Makro For 6008 .....	Mint- £575.00
Wista Type N 4x5 Mount Roll Film Holder For 6x7 .....	Mint-Boxed £75.00
Yashicamat 124g Fit Sun Tele Adaptor Kit .....	Mint-Cased £69.00
Yashicamat 124g Yashica Tele Adaptor Kit .....	Mint-Cased £89.00

## Nikon Auto-Focus, Digital Lenses &amp; Accessories

Nikon F6 Body Complete As New Condition .....	Mint-Boxed £745.00
Nikon F5 Body Complete With Strap & Manual .....	Mint-Boxed £399.00
Nikon 10.5mm F2.8 "G" If-Ed Af Dx Fisheye Lens .....	Mint-Boxed £425.00
Nikon 35mm F1.8 "G" Dx Af-S .....	Mint-Boxed £115.00
Nikon 50mm F1.8 A/F .....	Mint-Boxed £69.00
Nikon 50mm f1.8 a/f "d" .....	Mint-Boxed £79.00
Nikon 50mm F1.8 "G" Af-S Lens .....	Mint-Boxed £129.00
Nikon 50mm F1.8 "G" Afs .....	Mint-Boxed As New £225.00
Nikon 60mm F2.8 a/d .....	Mint-Boxed £225.00
Nikon 60mm F2.8 "G" If-Ed Af-S Micro Nikkor .....	Mint-Boxed £275.00
Nikon 85mm f3.5 micro nikkor g ed af-s vr dx + hood .....	Mint-Cased £295.00
Nikon 105mm F2.8 "G" If-Ed Af-S Vr Micro Nikkor .....	Mint-Boxed £475.00
Nikon 300mm F4 "D" If-Ed Af-S As New .....	Mint-Boxed As New £875.00
Nikon 12 - 24mm F4 "G" If-Ed Af-S Dx .....	Mint-Boxed £495.00
Nikon 14 - 24mm F2.8 "G" Ed Af-S Latest .....	Mint-Boxed £1,175.00
Nikon 16 - 85mm F3.5/5.6 "G" Dx Ed Af-S Vr .....	Mint-Boxed As New £299.00
Nikon 16 - 85mm F3.5/5.6 "G" Dx Ed Af-S Vr .....	Mint-Cased £299.00
Nikon 17 - 55mm F2.8 F2.8 "G" If-Ed Af-S + Hood .....	Mint-Boxed £545.00
Nikon 24 - 70mm F2.8 "G" If - Ed Af-S .....	Mint-Cased £845.00
Nikon 24 - 70mm F2.8 "G" If - Ed Af-S .....	Mint-Boxed As New £899.00
Nikon 24 - 120mm F4 "G" Ed Af-S Vr Latest Model Mint-Boxed As New .....	Mint-Boxed As New £575.00
Nikon 35 - 105mm F3.5/4.5 A/F With Macro .....	Mint £129.00
Nikon 35 - 135mm F3.5/4.5 A/F + Hood .....	Mint - £129.00
Nikon 55 - 200mm F4/5.6 If-Ed Af-S .....	Mint-Boxed £99.00
Nikon 70-200mm f4 G ED VR latest .....	Mint-Boxed £745.00
Nikon 80 - 400mm F4 "G" Ed Af Vb Red Vr .....	Mint-Boxed £995.00
Nikon Tc14e Mkiii 1.4x Teleconverter .....	Mint-Boxed £229.00
Nikon Tc17e Mkiii 1.7x Teleconverter .....	Mint-Boxed £225.00
Nikon Tc20e Af-1 2.0x Teleconverter .....	Mint-Boxed £129.00
Nikon Tc20e Ii Af-S Teleconverter .....	Mint - £195.00
Nikon Tc20e Iii Af-S Teleconverter Latest MkIII .....	Mint-Boxed £315.00
Nikon Sb 28 Speedlight .....	Mint-Boxed £65.00
Tamron 1.4x Af "D" Teleconverter Nikon Fit .....	Mint-Boxed £69.00
Sigma 20mm F1.8 Ed Dg Aspheric Rf (Latest) .....	Mint-Boxed £275.00
Sigma 30mm F1.4 Ed Dg Aspheric Rf .....	Mint-Boxed As New £199.00
Sigma 50mm F2.8 Macro Ex Af "D" .....	Mint-Boxed £145.00
Sigma 12 - 30mm F4.5/5.6 Ex Dg Hsm II Latest Model .....	Mint-Boxed £245.00
Sigma 15 - 40mm F3.5/4.5 Ex Dg Aspherical & Hood .....	Mint-Boxed £199.00
Sigma 17 - 35mm F2.8/4 Ex Aspherical .....	Exc+ -Boxed £159.00
Sigma 18 - 35mm F3.5/4.5 Aspherical .....	Mint-Boxed £199.00
Sigma 18 - 250mm F3.5/6.3 Dc Macro Os Hsm .....	Mint-Boxed £169.00
Sigma 28-300mm F3.5 If Aspheric DI Hyper .....	Mint-Boxed £69.00



# PART-EXCHANGE WELCOME

For speediest response please  
email equipment details to...  
**[info@mifsuds.com](mailto:info@mifsuds.com)**

## WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

WE ALWAYS OFFER A FAIR PRICE ~  
QUOTED QUICKLY

**COLLECTION CAN BE ARRANGED**

**Canon**

**Canon**

**PRO  
PARTNER**

EOS DSLR Bodies & Kits - Listed On Web - [www.mifsuds.com](http://www.mifsuds.com)  
EF & EFS Lenses - Listed On Web - [www.mifsuds.com](http://www.mifsuds.com)



**200-400mm  
f4 L IS  
USM  
£8499**



**300mm  
f2.8 L IS  
USM II  
£4599**



**400mm  
f2.8 L IS  
USM II  
£7499**



**500mm  
f4 L IS  
USM II  
£6777**

**Nikon**



**PROFESSIONAL  
Dealer**

DSLR Bodies & Kits - Listed On Web - [www.mifsuds.com](http://www.mifsuds.com)  
Nikon Lenses - Listed On Web - [www.mifsuds.com](http://www.mifsuds.com)



**200mm f2 AFS  
G VR II £3799**



**300mm f2.8 AFS  
ED VR II £3749**



**400mm f2.8 AFS G E  
FL ED VR £9497**



**500mm f4 E AFS FL  
ED VR £8149**



**600mm f4 E AFS  
FL ED VR £9649**

**SIGMA**



Sigma Lenses - Listed On Web - [www.mifsuds.com](http://www.mifsuds.com)



**SIGMA 120-300mm  
f2.8 DG OS  
HSM Sport  
£2599** Check Fits



**SIGMA 150-600mm  
f5/6.3 OS  
Contemporary  
£899** Check Fits



**SIGMA 150-600mm  
f5/6.3 OS Sport  
£1497** Check Fits

**PENTAX**

DSLR Bodies, Kits, Pentax  
Lenses - Listed On Web -  
[www.mifsuds.com](http://www.mifsuds.com)



**HD FA 150-450mm  
f4.5/5.6  
ED  
DC AW  
NEW!  
£1999**

**TAMRON**

Tamron Lenses -  
Listed On Web -  
[www.mifsuds.com](http://www.mifsuds.com)



**150-600mm  
f5/6.3  
SP  
VC USD  
£868** Check Fits

**FUJIFILM**

X-T1 body Graphite.....	£997	18-135mm F3.5/5.6 XF.....	£549
X-T1 blk + 18-135mm.....	£1248	23mm F1.4 XF.....	£647
X-T1 blk + 18-55mm.....	£1177	27mm F2.8 XF.....	£309
X-T1 body black.....	£878	35mm F1.4 XF.....	£378
X-T10 + 18-55mm.....	£799	50-140mm F2.8 R OIS.....	£1098
X-E2 + 18-55mm OIS.....	£728	55-200mm OIS XF.....	£494
X-E2 body.....	£499	56mm F1.2 R APD.....	£998
10-24mm F4 XF.....	£714	56mm F1.2 XF.....	£728
14mm F2.8 XF.....	£648	60mm F2.4 XF.....	£424
16mm F1.4 XF.....	£728	90 F2 R LM WR.....	£699
16-55mm F2.8.....	£798	EF-X20 flash.....	£169
18mm F2 XF.....	£349	X100T Black/Silver.....	£849
18-55mm OIS no box.....	£349	X30 Black/Silver.....	£324

**PENTAX  
NEW**

**K3 II**



K3 II body.....£769  
K3 II + 18-55.....£849  
K3 II + 18-135.....£1069  
K3 II + 16-85.....£1149

**SIGMA**

10-20 F3.5 EX DC HSM...£399  
10-20 F4/5.6 EX DC HSM...£299  
18-300 F3.5/6.3 DC OS mac...£399  
24 F1.4 DG HSM Art...£699  
24-35 F2 DG HSM Art...£POA  
35 F1.4 DG HSM Art...£699  
50 F1.4 EX DG HSM Art...£699  
120-300 F2.8 DG OS Sport£2499  
150-600 F5/6.3 OS Contemp...£899  
150-600 F5/6.3 OS Sport £1497  
More Sigma listed on our website

**TAMRON**

16-300  
f3.5/6.3 Di  
II VC PZD  
£448  
150-600  
f5/6.3 SP  
VC USD £868  
Kenko Converters  
1.4x Pro 300 DGX £149  
2x Pro 300 DGX...£149  
Auto ext tube set..£99

**Manfrotto**

BeFree Carbon Fibre.....£274.95  
BeFree Aluminium.....£119.00  
MT055CX Pro 4.....£274.00  
MT055CX Pro 3.....£259.00  
MT190CX Pro 4.....£239.00  
MT190CX Pro 3.....£229.00

**PART EXCHANGE WELCOME: email details to.. [info@mifsuds.com](mailto:info@mifsuds.com)**



QUALITY USED EQUIPMENT. See website for full list. Call us for condition and to buy secondhand stock. 6 Month warranty on most secondhand.

**Used Canon**

100-400mm f4.5/5.6 L IS USM



£699/799

**Used Canon**

300mm f2.8 L IS USM



£2999

**Used Canon**

400mm f2.8 L IS USM



£3999/ £4799

**Used Canon**

500mm f4 L IS USM



£3999/4699

**Used Sigma**

800mm f5.6 EX DG box



£2999

**Used Nikon**

200mm f2 AFS VRI



£2399

**Used Nikon**

300mm f2.8 AFS VR II Mint box



£3499

**Used Nikon**

300mm f2.8 AFS VRI



£2799

**BRONICA ETRS 645 USED**

ETRS body .....£99  
40 F4 MC .....£149  
45-90 F4/5.6 PE box...£449  
100 F4 PE macro .....£249  
100 F4 E macro .....£199  
105 F3.5 .....£99  
135 F4 PE .....£199  
150 F3.5 E .....£99  
150 F3.5 PE M- Box...£149  
200 F4.5 PE .....£199  
2x extender E .....£79  
E14, 28 or 42 ext tube...£49  
120 RFH .....£69  
Polaroid Back .....£39  
WLF .....£69  
Plain prism .....£59  
Rotary prism .....£129  
Aell Prism .....£79  
Angle viewfinder E...£129  
Winder early .....£79  
Speed Grip E .....£39  
Tripod adapter E .....£39  
Winder early .....£49  
Metz SCA 386 .....£49

**BRONICA SQ 6x6 USED**

40 F4 S .....£299  
50 F3.5 S .....£149  
135 F4 PS M- .....£249  
150 F3.5 S .....£79  
150 F4 PS .....£149/199  
200 F4.5 PS M- box...£199  
2x PS converter M-...£179  
135N back .....£139  
SQAi Polaroid back...£79  
SQAi 120 RFH .....£79  
SQA 120 RFH .....£49  
Plain Prism S Boxed...£69  
AE Prism Early .....£79  
ME Prism Finder .....£69  
Metz SCA 386 .....£49  
Pro shade S .....£59  
Lens Hood 65-80 .....£20  
SQAi Motorwinder .....£149  
Speed grip S .....£69

**CANON DIGITAL AF USED**

1DX body M- box...£3599  
1DS MKIII body .....£1399  
1D MKIV body box...£2199  
1D MKIV body .....£1299  
1D MKIII body box...£799  
7D body box .....£449  
5D MKII body box...£999  
5D MKI body box...£399  
70D body box .....£599  
60D body .....£399  
50D body box .....£299  
40D body .....£199  
30D body box .....£169  
700D body box .....£349  
600D body box .....£299  
550D body box .....£249  
450D body .....£179  
400D body .....£129  
350D body .....£99  
300D body .....£79  
BG-E1 box .....£29  
BG-E2 box .....£39  
BG-E2N box .....£59  
BG-ED3 box .....£39  
BG-E5 box .....£49  
BG-E6 box .....£119  
BG-E7 box .....£99  
BG-E8 box .....£79  
BG-E11 M- box .....£189  
BG-E16 box .....£169  
G12 compact box .....£199  
G11 compact box .....£179  
G10 compact box .....£149  
G9 compact .....£99

**CANON AF USED**

EOS 3 + PB-E2 .....£239  
EOS 3 + BP-E1 .....£199  
EOS 3 .....£149  
EOS 1n body .....£129  
EOS 3 body .....£129  
EOS 5 body .....£39  
EOS 650 body .....£29  
EOS 600 body .....£20  
8-15 F4 L box .....£749  
10-22 F3.5/4.5 U .....£349  
16-35 F2.8 LII box .....£899  
17-40 F4 L box .....£449  
17-55 F2.8 IS U .....£449  
18-55 F3.5/5.6 IS EFS...£79  
18-55 F3.5/5.6 IS STM...£99  
18-55 F3.5/5.6 EFS .....£59

24 F2.8 IS USM .....£369  
24-70 F2.8 LII M- box...£1199  
24-70 F2.8 .....£699  
24-105 F4 L .....£499  
28-90 F3.5/5.6 .....£79  
35-70 F3.5/4.5 .....£69  
40 F2.8 STM .....£99  
50 F1.4 U box .....£219  
50 F1.8 MKII .....£149  
50 F2.5 mac box .....£149  
60 F2.8 EFS mac .....£249  
65 F2.8 MPE M- box...£749  
70-200 F2.8 IS .....£1249  
U LII M- .....£1249  
70-200 F4 IS U L .....£699  
70-200 F4 U L .....£399  
70-300 F4/5.6 L IS U...£799  
70-300 F4/5.6 IS U...£279  
75-300 F4/5.6 MKIII...£89  
85 F1.2 L MKII M- .....£1279  
85 F1.2 L MKI M- .....£949  
85 F1.8 U box .....£219  
90-300 F4/5.6 .....£69  
100 F2.8 IS L U .....£549  
100-400 F4.5/5.6 .....£699/799  
200 F2.8 LII U .....£449  
300 F2.8 IS L U MKI...£2999  
300 F4 IS USM box...£699  
400 F2.8 L IS U .....£3999/4799  
400 F5.6 L box .....£499  
500 F4 L IS U .....£4699  
500 F4 L IS U .....£3999  
1.4x extender MKII .....£219  
2x extender MKII .....£219  
Kenko 1.5x conv .....£59  
Kenko 1.4x Pro .....£89  
Kenko Pro 300 DG 1.4x £99  
Kenko Pro 300 DG 2x...£99  
Teleplus 2x DG conv...£89  
Kenko ext tube set DG...£89  
Jessops ext tubes .....£69  
BP-E1 batt pack .....£49  
BP-50 .....£20  
LC-4 wireless kit .....£89  
Angle finder C .....£99  
PB-E2 drive .....£99  
Tripod mount .....£59  
adapter A (W) .....£59

**SIGMA CAF USED**

8-15 F4.5/5.6 DC box...£419  
10 F2.8 DC Fisheye...£349  
10-20 F4/5.6 .....£229  
HSM box .....£229  
17-70 F2.8/4 DC .....£249  
OS HSM .....£149  
17-70 F2.8/4.5 DC .....£149  
18-35 F1.8 DC M- .....£499  
18-50 F2.8/4.5 DC OS...£149  
18-50 F3.5/5.6 DC box...£499  
24-70 F2.8 HSM .....£469  
24-70 F2.8 EX DG mac...£349  
50 F1.4 DG Art M- box...£549  
50 F1.4 EX DC .....£249  
70-200 F2.8 DG OS .....£599  
70-200 F2.8 EX .....£429  
DG HSM .....£179  
70-300 F4.5/5.6 .....£179  
DG OS box .....£179  
100-300 F4 EX DG box...£449  
120-300 F2.8 EX DG .....£1349  
OS box .....£1349  
120-400 F4/5.6 DG OS £499  
150 F2.8 EX DG .....£399  
150-500 F5/6.3 DG OS...£499  
800 F5.6 EX DG box...£2999  
1.4x EX DG conv .....£149  
2x EX DG conv .....£149

**OTHER CAF USED**

TAM 24-70 F2.8 Di VC...£499  
TAM 70-200 F2.8 Di .....£649  
TAM 90 F2.8 VC box...£299  
TAM 150-600 Di VC M-£699  
TAM 180 F3.5 Di .....£369  
**CANON FLASH USED**  
CP-E4 box .....£99  
SB-E2 bracket .....£119  
ST-E3 box .....£199  
ST-E2 transmitter .....£89  
ML3 non digital .....£69  
430EX II .....£149  
430EX non digital .....£39  
580EX .....£149  
580EX box .....£239  
580EX II .....£299  
600EX RT box .....£349

**CANON MF FD USED**

F1N AE + AE .....£499  
motor drive .....£399  
F1N AE body .....£79  
A1 body .....£149  
T90 body .....£69  
28 F2.8 FD .....£49  
35-70 F3.5/4.5 FD .....£59  
50 F1.4 FD .....£99  
50 F1.8 FD .....£39  
70-210 F4 FD .....£69  
135 F3.5 BL .....£39  
300 F4 FD .....£199  
2X B Extender .....£69  
TOK 60-300 F4/5.6 .....£69  
VIV 28-105 F2.8/3.8 .....£89  
Series 1 .....£89  
WLF fits F1 early .....£79  
Winder A .....£19  
Angle finder B .....£49  
PB-E1 power booster...£69  
AE Motordrive FN .....£179

**CANON FLASH USED**

300TL .....£39  
299T .....£49

**CONTAX MF USED**

35-70 F3.4 MM .....£269  
40-80 F3.5 AE .....£199  
50 F1.4 AE .....£199  
**FUJII DIGITAL USED**  
X-T1 body blk box...£699  
X-Pro 1 body box...£299  
10-24 F4 XF M- box...£629  
16-50 F3.5/5.6 XC M-£179  
18 F2 M- box .....£199  
18-55 F2.8/4 .....£279  
18-135 F3.5/5.6 .....£479  
27 F2.8 XF M- box...£199  
35 F1.4 R M- box...£299  
55-200 F3.5/4.8 .....£399  
M- box .....£399  
56 F1.2 R XF M- box...£599  
VG X-T1 grip .....£129  
X100s silver M- box...£499  
X20 black box .....£249  
X10 black box .....£179  
H520 .....£129  
H510 box .....£79

**FUJII MED FORMAT USED**

GSW690 III .....£679  
**HASSELBLAD XPAN USED**  
30 F5.6 M- box .....£1799  
90 F4 M- .....£249  
Centre filter 49mm...£149  
**HASSELBLAD 645 USED**  
H2 + prism + mag .....£1599  
+ 80 F2.8 .....£199  
HM-16/32 back .....£199

**HASSELBLAD 6x6 USED**

500CM + WLF + A12 + 80 F2.8 Chrome...£699  
503CX chrome body...£449  
PMS prism 45° .....£149  
PME prism box .....£149  
45° Prism late .....£149  
45° Prism early .....£69  
NC1 prism .....£69  
WLF late .....£110  
WLF early .....£49  
A16 black .....£119  
A12 latest chr/blk...£249  
A12 latest chr .....£179  
A12 late blk/chr .....£129  
Polaroid back .....£89  
50 F2.8 FE box .....£549  
150 F4 CF .....£449  
150 F4 chrome .....£149  
250 F5.6 chrome .....£199  
Vivitar 2x conv .....£69  
Polariser - 60mm .....£79

**LEICA M COMPACT USED**

M6 TTL 0.72 blk body box .....£999  
50 F2 black M- box...£999  
90 F2 black E55 .....£799  
**LEICA SLR USED**  
R6.2 body chr box...£449  
28-70 F3.5/4.5 .....£479  
ROM box .....£249  
70-200 F4 (3 cam) .....£399  
250 F4 (3 cam) .....£149  
Angle finder R .....£149

**LIGHTMETERS USED**

Minolta Autometer IVF...£149  
Minolta Flashmeter V...£199  
Pentax Spotmeter V .....£99  
Polaris Flashmeter .....£99

Sekonic L308 .....£109  
Sekonic L358 .....£169  
Sekonic L558 .....£249  
**MAMIYA 645 MF USED**  
Plain prism (645 Super) .....£39  
WLF 645N/1000S/J...£49  
Polaroid Back HP401...£29  
Polaroid back .....£29  
120 Insert .....£20  
HA401 120 RFH Box...£49  
120 Back .....£39  
50 F4 shift .....£399  
55-110 F4.5 box .....£299  
105-210 F4.5 ULD C...£179  
150 F2.8 A .....£249  
150 F3.5 N .....£79  
210 F4 N M- .....£79  
Ext Tube 1, 2, 3S each...£29  
Teleplus 2x converter...£49  
Vivitar 2x converter...£39

**MAMIYA TLR 6x6 USED**

C330 F Body + WLF...£149  
55 F4.5 .....£199  
65 F3.5 box late .....£199  
65 F3.5 serviced .....£149  
80 F2.8 late serviced...£139  
180 F4.5 .....£149  
250 F4.5 late serviced £249  
250 F4.5 early serviced .....£179  
Winder A .....£99  
Prism .....£99  
Paroflex .....£49  
Paramender .....£49

**MAMIYA 7 RF 6x7 USED**

50 F4.5 L + VF .....£699  
150 F4.5 M- .....£399  
210 F8 + VF box M-...£499  
Panoramic kit .....£49  
**MAMIYA RB 6x7 USED**  
Pro SD + 127 KL .....£549  
+ RFH + WLF .....£649  
Pro S body .....£149  
Pro S body scruffy .....£99  
WLF .....£79  
120 645V back .....£99  
90 F3.5 KL .....£249  
127 F3.5 KL .....£299  
180 F4.5 CL .....£99  
250 F4.5 KL M- box...£249  
Ext tube 2 .....£49

**MAMIYA RZ 6x7 USED**

RZ Pro body .....£149  
RZ Pro II + 90 + WLF + 120 RFH .....£499  
120 RFH Pro II .....£99  
120 RFH Pro I .....£49  
Polaroid back .....£69  
WLF .....£79  
FE701 prism .....£179  
AE prism early .....£79  
Winder II .....£69  
50 F4.5 W .....£199/299  
65 F4 box M- .....£399  
90 F3.5 W M- box...£299  
127 F3.5 box .....£299  
180 F4.5 W box .....£199  
360 F6 .....£149  
No 2 ext tube .....£49  
Pro shade .....£49

**MINOLTA/SONY DIGITAL USED**

Sony A100 body .....£89  
Sony VGB30AM .....£79  
Sony VGC70AM .....£139  
Sony HVL56AM flash...£189  
Sony HX90X M- box...£269  
**SONY NEX USED**  
NEX 7 body box .....£349  
NEX SN + 18-55 .....£239  
NEX 5 body .....£179  
**MINOLTA/SONY AF USED**  
Dynax 9 body .....£299  
9000 body .....£79  
800Si QD M- .....£79  
700Si + VC700 .....£69  
700Si body .....£49  
7xi body .....£49  
Dynax 5 body .....£39  
505Si Super .....£25  
300Si or SPXi body ea...£19  
18-70 F3.5/5.6 .....£69  
20-35 F3.5/4.5 M- box£249  
24-50 F4 .....£149  
24-105 F3.5/4.5 AFD box£179  
28 F2.8 .....£99  
28-80 F4/5.6 .....£39

28-85 F3.5/4.5 .....£129  
28-100 F3.5/5.6 D .....£49  
35-70 F4 .....£39  
35-70 F3.5/4.5 .....£25  
35-80 F4/5.6 .....£25  
35-105 F3.5/4.5 .....£99  
50 F1.4 AF .....£149  
50 F1.7 .....£79  
50 F2.8 macro .....£179  
75-300 F4.5/5.6 .....£99  
85 F1.4 G box .....£599  
100-300 F4.5/5.6 APO...£169  
50 F8 mirror .....£349  
VC700 grip .....£49  
VC9 grip .....£149  
RC1000S/L cord .....£15  
AW90 .....£49  
MD90 + BP90-M .....£79

**SONY LENSES USED**

16-35 F2.8 ZASSM box...£979  
18-55 F3.5/5.6 SAM .....£39  
18-200 F3.5/6.3 DT .....£199  
24-70 F2.8 ZE SSM .....£999  
50 F1.8 DT .....£79  
1.4x conv M- box .....£289

**SIGMA MIN/SONY AF USED**

28-135 F3.8/5.6 .....£79  
28-300 F3.5/6.3 mac...£149  
50 F1.4 .....£149  
50 F2.8 EX DG mac...£149  
55-200 F4/5.6 .....£69  
70 F2.8 DG Mac .....£199  
70-300 F4/5.6 DG OS...£189  
170-500 F5/6.3 .....£379  
600 F8 .....£299  
1.4x EX DG conv .....£149  
TAM 18-250 .....£179  
F3.5/6.3 Dili .....£239  
TAM 60 F2.8 mac .....£239  
TAM 70-200 F2.8 Di...£499  
TAM 70-300 F4/5.6 Di...£89  
TAM 150-600 VC .....£799  
Teleplus 1.4x conv .....£69  
Teleplus 2x conv .....£79  
Kenko 1.4x Pro 300DG...£149  
Min 3600HSD .....£39  
Min 5400HS .....£69  
Min 5600HSD .....£99  
Min 1200 Ringflash...£49

**MINOLTA MD USED**

X700 body black .....£69  
X300 body chrome .....£49  
X300S body black .....£49  
XGM body chrome .....£49  
28 F3.5 MD .....£139  
28-70 F3.8/4.8 MD .....£39  
35-70 F3.5 MD .....£49  
35-135 F3.5/4.5 MD .....£49  
50 F1.7 MD .....£39  
50-210 F4 MD .....£79  
75-200 F4.5 MD .....£45  
70-300 F4.5/5.6 MD .....£69  
TOK SL 400 F5.6 box...£129

**MINOLTA AUTO**

Minolta auto bellows 1 + 100 .....£149

**NIKON DIGITAL AF USED**

D4s body box .....£3499  
D3s body .....£2399  
D3X body box £1999/2199  
D800E body box .....£1199/1299  
D800 body box .....£1399  
D700 body box...£649/799  
D300s body .....£349/479  
D300 body box...£249/299  
D5100 body .....£249  
D5000 body .....£199  
D3200 body M- .....£179  
D3100 body .....£149  
D90 body .....£199  
D80 body .....£129  
MBD-11 .....£119  
MBD-12 M- box .....£219  
MBD-80 .....£49  
MBD-200 .....£49  
Coolpix P7800 box...£249  
**NIKOL AF USED**  
F5 body .....£349  
F4 body .....£349  
F4S body scruffy .....£199  
F801 body .....£29/59  
F601 body .....£29  
10.5 F2.8 EX Fisheye...£399  
12-24 F4 DX .....£499  
16-85 F3.5/5.6 .....£299  
AFS VR .....£449

18-135 F3.5/5.6 AFS DX£149  
18-200 F3.5/5.6 AFS VRII M- box...£399  
18-200 F3.5/5.6 AFS VRII£249  
24 F1.4 AFS M- box£999/1099  
24 F2.8 AFD .....£299  
24 F3.5 PC ED M- .....£1149  
24-50 F3.5/4.5 AF .....£129  
24-70 F2.8 AFS box...£999  
24-85 F3.5/4.5 AFG .....£199  
24-120 F3.5/5.6 VR .....£299  
35-70 F3.5/4.5 AF .....£49  
35-80 F4/5.6 AFD .....£49  
40 F2.8 AFS DX M- box...£149  
50 F1.4 AFS M- box...£229  
50 F1.4 AFD .....£179  
50 F1.8 AFD box .....£79  
70-200 F2.8 VR II .....£799  
70-200 F2.8 AFS VRII...£749  
80-200 F2.8 AFD N .....£599  
80-200 F2.8 early .....£249  
80-400 F4.5/5.6 VR .....£599  
105 F2.8 VR M- .....£479  
105 F2.8 AFD M- .....£399  
200 F2.8 AFS VRII .....£2399  
200-400 F4 AFS VRII M- box...£4299  
Mint box .....£3499  
300 F2.8 AFS VRI .....£2799  
300 F4 AFS M- box...£749  
TC17EII M- box .....£229  
TC20E box .....£149  
Kenko MC7 .....£69

**SIGMA NAF USED**

12-24 F4.5/5.6 MKII EX DG HSM .....£489  
12-24 F4.5/5.6 EX DG HSM .....£399  
15 F2.8 EX .....£299  
15-30 F3.5/4.5 EX DG...£199  
18-50 F2.8 EX DC Mac...£199  
18-200 F3.5/6.3 DC box£139  
50 F1.4 DG Mint .....£199/239  
50 F2.8 EX DG .....£139  
50 F2.8 EX .....£119  
50-500 F4/6. DG OS...£649  
70-300 F4/5.6 macro DG .....£99  
80-400 F4/5.6 APO DG .....£399  
120-600 F4/5.6 DG OS£499  
170-500 F5/6.3 DG .....£349  
300 F2.8 EX DG .....£1299  
1.4x EX DG M- .....£139  
1.4x EX conv .....£99  
2x EX DG conv .....£159

**TAMRON NAF USED**

17-35 F2.8/4 .....£169  
17-50 F2.8 XR Di .....£199  
24-135 F3.5/5.6 box...£119  
70-300 F4/5.6 Di VC UD .....£239  
90 F2.8 Di box .....£249/299  
90 F2.8 .....£199  
150-600 F5/6.3 Di VC USD M- .....£699

**OTHER NAF USED**

TOK 11-16 F2.8 ATX Pro.£349  
TOK 12-28 F4 ATX DX box .....£399  
TOK 16-50 F2.8 ATX Pro .....£349  
TOK 80-400 F4.5/5.6 ATX .....£249  
ZEISS 21 F2.8 ZFII M- box...£999  
**FLASH / ACCESSORIES USED**  
SB-24 .....£49  
SB-25 .....£49  
SB-28 .....£69  
SB-80DX .....£79  
SB-900 .....£269  
SD-8 batt pack .....£49  
DR-6 angle finder...£149  
DR-3 angle finder...£69  
MB-16 M- box .....£89  
MB-23 (fits F4) .....£79  
MC-30 remote .....£39  
MF-23 (date back F4) .....£79  
**NIKON MF USED**  
F2 + DP-1 blk .....£199  
F3HP body .....£199  
F3 body .....£149  
FE-2 body blk .....£249  
FE-2 body chr .....£179  
FM2n body chr .....£179  
FM2n body blk .....£199/299

FM body blk .....£79  
EM body .....£29  
18 F4 AI .....£299  
24 F2 AIS .....£339  
28 F3.5 AI .....£99  
28-85 F3.5/4.5 AIS...£199  
35 F2.8 AI .....£99  
35-105 F3.5/4.5 AIS...£99  
43-86 F3.5 AI .....£49  
45 F2.8 E silv M- .....£269  
50 F1.4 AIS .....£199  
50 F1.8 AIS .....£89  
50 F1.8 AIS pancake...£139  
50 F1.8 E .....£59  
55 F3.5 AI .....£89  
85 F2 AI .....£149  
135 F2 AI scruffy .....£299  
180 F2.8 AIS ED .....£399



## EXCLUSIVE GX8 PREVIEW EVENT

## MEET A LUMIX G AMBASSADOR IN STORE

Friday 31st July 2015 and Saturday 8th August at Cameraworld London

### Panasonic LUMIX GX8

£12-35mm  
f2.8 LUMIX G X Vario

- Innovative Dual Image Stabilisation
- 20.3 Million Pixels Live MOS Sensor
- Weather-sealed Magnesium alloy body
- 4K Photo and 4K Video

£300  
TRADE UP  
BONUS



NEW!

£1,799

### Panasonic LUMIX GX8

Body

£120 TRADE UP BONUS

£1,069

### Panasonic LUMIX GX8

£14-42mm

£160 TRADE UP BONUS

£1,149

### Panasonic LUMIX GX8

£14-140mm

£160 TRADE UP BONUS

£1,399

### Panasonic LUMIX GH4

Body



£100  
CASH  
BACK

5 YEAR  
EXTENDED  
WARRANTY

\*INC £100 CASHBACK  
RRP £1,295  
SAVE £396\*

£899\*

### Panasonic LUMIX FZ330

- 25-600mm F2.8 / 24x Optical Zoom
- 12-megapixel High Sensitivity MOS sensor
- 4K Photo and 4K Video



NEW!

£499

### Panasonic LUMIX FZ200

\*INC £30 CASHBACK  
RRP £439  
SAVE £170\*



£30  
CASH  
BACK

£269\*

### Panasonic LUMIX FZ1000

\*INC £50 CASHBACK  
RRP £749  
SAVE £220\*



£50  
CASH  
BACK

5 YEAR  
EXTENDED  
WARRANTY

£529\*

### Panasonic LUMIX FZ72

\*INC £30 CASHBACK  
RRP £379  
SAVE £190\*



£30  
CASH  
BACK

£189\*

### Panasonic LUMIX GX7

£14-42mm



FREE  
CASE

\*INC £50 CASHBACK  
RRP £899  
SAVE £514\*

£385\*

### Panasonic LUMIX TZ70

INCLUDES:  
Panasonic Lumix TZ70  
Op/Tech D-Case  
Lexar 8GB 200x Class 10

SUMMER  
KIT



\*INC £30 CASHBACK

£279\*

### Panasonic LUMIX LX100

\*INC £50 CASHBACK  
RRP £799  
SAVE £309\*



5 YEAR  
EXTENDED  
WARRANTY

£490\*

### Panasonic LUMIX GF7

£12-32mm



FREE  
SELFIE  
STICK

RRP £429  
SAVE £80

£349

### Panasonic LUMIX TZ57

INCLUDES:  
Panasonic Lumix TZ57  
OverBoard Waterproof Case  
Lexar 8GB 200x Class 10

SIZZLER  
KIT



FREE  
SELFIE  
STICK

\*INC £20 CASHBACK  
RRP £249  
SAVE £90\*

£159\*

### Panasonic LUMIX FT5

RRP £299  
SAVE £25

£275

### Panasonic LUMIX FT30

RRP £149  
SAVE £10

£139





## UP TO **£100** TAMRON SUMMER CASHBACK

HURRY! OFFERS END 15TH AUGUST!



### TAMRON 16-300mm f3.5-6.3 Di II VC PZD



16mm

300mm

\*INC £50 CASHBACK  
RRP £529 **SAVE £130\***

**£399\***



### TAMRON 150-600mm f5-6.3 VC USD



**£100  
CASH  
BACK**



\*INC £100 CASHBACK  
RRP £1,099 **SAVE £330\***

**£769\***

### TAMRON 24-70mm f2.8 DI VC USD



**£100  
CASH  
BACK**



\*INC £100 CASHBACK  
RRP £999 **SAVE £350\***

**£649\***

### TAMRON 70-200mm f2.8 Di VC USD



**£75  
CASH  
BACK**



\*INC £75 CASHBACK  
RRP £1,099 **SAVE £175\***

**£924\***





# wex photographic

Retailer of the Year, Good Service Award winner 2014  
and Best Online Retailer 2002-2014.  
Good Service Awards winner 2008-2015.

**THE WEX PROMISE:** Over 16,000 Products | Free Delivery on £50 or over\*\* | 28-Day Returns Policy†



**Nikon D3300**  
Black, Red or Grey

24.2 megapixels  
5.0 fps  
1080p movie mode

**£30 Cashback\***

**D3300** From **£334**

D3300 Body **£304 Inc. C/back\***  
price you pay today £334

D3300 + 18-55mm VR II **£329 Inc. C/back\***  
price you pay today £349

D3200 Body **£237**  
D3200 + 18-55mm f3.5-5.6 VR II **£279**



**Nikon D5500**

24.2 megapixels  
5.0 fps  
1080p movie mode

**£60 Cashback\***

**D5500 Body** **£586**

D5500 Body **£586**  
D5500 + 18-55mm VR II **£539 Inc. C/back\***  
price you pay today £599

D5300 Body **£429**  
Inc. **£50 Cashback\*** price you pay today £479  
D5300 + 18-55mm VR II **£449**  
Inc. **£50 Cashback\*** price you pay today £499  
D5300 + 18-140mm VR **£729**



**Nikon D7100**

24.1 megapixels  
6.0 fps  
1080p movie mode

**D7100** From **£749**

D7100 Body **£749**  
D7100 + 18-105mm VR **£849**

CUSTOMER REVIEW: D7100 Body  
★★★★★ 'Quality bit of kit! Love it!'  
Fang! - Warwickshire



**Nikon D7200**

24.2 megapixels  
6.0 fps  
1080p movie mode

**FREE GRIP\***

**D7200** From **£849**

D7200 Body **£849**  
D7200 + 18-105mm **£1049**

\*Free Grip offer ends 02.09.15. Offer redeemed post purchase via Nikon.

Read our D7200 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



**Nikon D610**

24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

**FREE GRIP\***

**D610** From **£1184**

D610 Body **£1184**  
D610 + 24-85mm **£1599**

\*Free Grip offer ends 02.9.15. Offer redeemed post purchase via Nikon.



**Nikon D750**

24.3 megapixels  
6.5 fps  
1080p movie mode  
Full Frame CMOS Sensor

**NEW D750** From **£1499**

D750 Body **£1749**  
D750 + 24-85mm **£1899**  
D750 + 24-120mm **£1999**



**Nikon D810**

36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**D810** **£2349**

D810 Body **£2349**  
D810A Body **£2999**

Read our D810 review on our blog at [wex.co.uk/blog](http://wex.co.uk/blog)



**Nikon D4s**

16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s** **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body  
★★★★★ 'Spectacular Camera'  
Charlie Delta - Hertfordshire

## SONY



**NEW A7R II** Body **£2599**

A7R II Body **£2599**  
A7R Body **£1339**  
A7 II Body **£1144 Inc. £100 C/back\***  
price you pay today £1244

A7s Body **£1599 Inc. £100 C/back\***  
price you pay today £1699

**RECOMMENDED LENSES with £100 Cashback\*:**  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£699 Inc. C/back\*** price you pay today £799  
Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T\* **£1189 Inc. C/back\*** price you pay today £1289

Sony Cashback\* offer ends 6.9.15

**A6000**  
Black or Silver



**£50 Cashback\***

**A6000** From **£449**

A6000 Body **£449**  
A6000 Body **£399 Inc. C/back\***  
price you pay today £449

A6000 + 16-50mm PZ **£460 Inc. C/back\***  
price you pay today £510

**RECOMMENDED LENSES:**  
Sony 70-400mm f4-5.6 G SSM II **£1359 Inc. £200 Cashback\***  
price you pay today £1559

Sony Cashback\* offer ends 6.9.15

**A77 II**

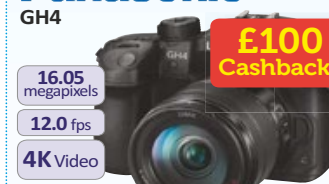


**A77 II** From **£764**

A77 II Body **£764**  
A77 II + 16-50mm **£1199**  
A58 + 18-55mm + 55-200mm **£399**

**RECOMMENDED LENSES:**  
Sony 70-300mm f4.5-5.6 G SSM **£689**

## Panasonic



**GH4** From **£1049**

GH4 Body **£1049**  
GH4 + 14-140mm f3.5-5.6 **£1299 Inc. £100 C/back\***  
price you pay today £1399

**RECOMMENDED LENSES:**  
12-35mm f2.8 Vario Power OIS. **£829**  
14-140mm f3.5-5.6 OIS **£479**  
42.5mm f1.2 ASPH **£1099**

Panasonic Cashback\* offer ends 7.9.15

**G7**  
Black



**NEW G7** Body **£599**

NEW G7 Body **£599**  
NEW G7 + 14-42mm **£679**  
NEW G7 + 14-40mm **£849**  
GF7 + 12-32mm **£389**

**RECOMMENDED LENSES:**  
100-300mm f4-5.6 **£379.97**  
20mm f1.7 II **£269**  
45-150mm f4-5.6 **£173**

## OLYMPUS



**OM-D E-M5 II** From **£899**

OM-D E-M5 II Body **£869**  
OM-D E-M5 II + 12-40mm **£1449**  
OM-D E-M5 II + 12-50mm **£1079**  
OM-D E-M10 Body **£324 Inc. £75 C/back\*** price you pay today £399  
OM-D E-M10 + 14-150mm II **WEX EXCLUSIVE**  
**£724 Inc. £75 C/back\*** price you pay today £799

E-PL7 Body **£319**  
E-PL7 + 14-42mm **£459**

Olympus Cashback\* offer ends 31.8.15

**E-M1**  
Black or Silver



**FREE Grip\***

**E-M1** Body **£899**

OM-D E-M1 Body **£899**  
OM-D E-M1 + 12-50mm **£1079**  
OM-D E-M1 + 12-40mm **£1499**

**RECOMMENDED LENSES:**  
Olympus 9-18mm f4-5.6 **£339 Inc. £120 C/back\***  
price you pay today £459  
Olympus 14-150mm f4-5.6 **£429 Inc. £120 C/back\***  
price you pay today £549  
Olympus 40-150mm f2.8 Pro **£1249**

\*Via Redemption. Offer ends 31.8.15

**PENTAX**  
K-3 II



**K-3 II** From **£769**

K-3 II Body **£769**  
K-3 II + 18-55mm **£849**  
K-3 II + 18-135mm **£1069**  
K-3 II + 16-85mm **£1149**  
K-3 Body **£699**  
K-3 + 18-135mm **£939**  
K-50 **£369**  
K-S1 from **£419**  
K-S2 from **£529**

## FUJIFILM



**X-E2** From **£499**

X-E2 Body **£499**  
X-E2 + 18-55mm **£729**  
X-M1 + 16-50mm **£349**  
X-Pro1 **£499**  
X-T1 Body **£879**  
X-T1 + 18-135mm **£1249**

**FUJINON X-MOUNT LENSES:**  
35mm f1.4 R **£379**  
56mm f1.2 R **£729**  
50-140mm f2.8 WR OIS XF **£1099**

**X-T10**  
Black or Silver



**NEW X-T10** Body **£499**

NEW X-T10 + 16-50mm XC **£599**  
NEW X-T10 + 18-55mm XF **£799**  
NEW X-T10 + 18-55mm + 55-200mm XF **£999**

**NEW** 16-55mm f2.8 R LM WR **£799**  
**NEW** 90mm f2 R LM WR XF **£699**  
56mm f1.2 APD XF **£999**



“ I have used Wex for nearly 15 years and  
always received excellent service both  
online and in store. ”

J. Whigham – Norfolk

CALL CENTRE NOW OPEN SATURDAYS  
**01603 208761**

Mon-Fri 8am-7pm, Sat 9am-6pm

visit [www.wex.co.uk](http://www.wex.co.uk)

Visit our **Norwich Showroom** – open from 10am Daily  
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

**THE WEX PROMISE:** Part-Exchange Available | Used items come with a 12-month warranty<sup>††</sup>

**Canon** | **PRO**  
PARTNER

## The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

**NEW 5DS Body £2999**  
**NEW 5DS R Body £3199**

50.6 megapixels 5.0 fps 1080p movie mode

**NEW 5DS Body £2999** **NEW 5DS R Body £3199**  
Up to £250 cashback\* when bought with selected lenses. Offer ends 31.1.16  
See [www.wex.co.uk/canon5ds](http://www.wex.co.uk/canon5ds) for details

**Canon** | **PRO**  
EOS 760D

24.7 megapixels  
5.0 fps  
1080p movie mode

**760D** Body **£649**

**NEW 760D Body £649**  
**750D Body £531**  
**750D + 18-55mm £617**  
**750D + 18-135mm £838**

**700D Body £364 Inc. £50 C/back\***  
price you pay today £414  
**700D + 18-55mm IS STM £419 Inc. £50 C/back\***  
price you pay today £469  
**700D + 18-135mm IS STM £618 Inc. £50 C/back\***  
price you pay today £668

**Canon** | **PRO**  
70D

20.2 megapixels  
7.0 fps  
1080p movie mode

**70D** From **£734**

**70D Body £734**  
**70D + 18-55mm f3.5-5.6 IS STM £760**  
**70D + 18-135mm f3.5-5.6 IS STM £939**

For Canon DSLR  
accessories visit our  
website at [wex.co.uk](http://wex.co.uk)

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'  
Adam – Portsmouth

**Canon** | **PRO**  
EOS 7D MkII

20.2 megapixels  
10.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**7D Mk II** From **£1429**

**7D Mark II Body £1429**

**Canon** | **PRO**  
EOS 6D

20.2 megapixels  
4.5 fps  
1080p movie mode  
Full Frame CMOS sensor

**6D** From **£1139**

**6D Body £1139**  
**6D + 24-70mm f4.0 L IS USM £1849**

**Canon** | **PRO**  
5D Mark III

22.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS sensor

**5D Mark III** From **£2249**

**5D Mark III Body £2249**  
**5D Mark III + 24-105mm f4.0L IS USM £2749**

**Canon** | **PRO**  
EOS 1Dx

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor

**1Dx Body £4499**

**1Dx Body £4499**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave – Cornwall

Canon 5D Mk III Cashback\*\* offer ends 31.1.16  
Canon 700D Cashback\* offer ends 19.8.15

## Pre-Loved cameras

Quality used cameras,  
lenses and accessories  
with 12 months warranty\*

[www.wex.co.uk/pre-loved](http://www.wex.co.uk/pre-loved)

\*Excludes items marked as incomplete or for spares

### TriPods

**GT3542L**  
• 178cm Max Height  
• 16cm Min Height

**Mountaineer Carbon eXact Tripod:**

GT0532 ..... £479  
GT1532 ..... £539  
GT2542 ..... £599  
GT3542L ..... £709

**Manfrotto**  
Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 9cm Min Height

**MT190XPRO3 ..... £129**  
**MT190XPRO4 ..... £159**  
**MT190CXPRO3 Carbon Fibre ..... £229**  
**MT190CXPRO4 Carbon Fibre ..... £239**  
**MT190XPRO3 + 496RC2 Ball Head ..... £149**  
**MT190XPRO4 + 496RC2 Ball Head ..... £189**

**Manfrotto**  
Imagine More

**Befree Travel Tripod**  
• 144cm Max Height  
• 34cm Min Height

**Aluminium Available in Black, Red, Green and Blue ..... £119**  
**Carbon Fibre ..... £265**

**JOBY**

**Hybrid GP2B**  
• 1000g Max Load  
• 25.7cm Height

**Joby Tripods**  
Original ..... £17  
Hybrid ..... £29  
SLR Zoom ..... from £39  
Focus GP-8 ..... from £79

### Flashguns & Lighting Accessories

**Canon** | **PRO** Speedlites:

**£40 Cashback\***  
**430EX II £169**  
Inc. £40 C/back\*  
price you pay today £199

**600EX-RT £449**

Macroflites:

**MR-14EX II £499**

**MT-24EX £749**

**Nikon** Speedlights:

**SB700 £229**

**SB910 £339**

Kits:

**R1 Close-Up £415**  
**R1C1 £555**

**SONY** Flashguns:

**HVL-F43M £275**  
**HVL-F60AM £439**

**OLYMPUS** Flashguns:

**FL-300R £134.99**  
**FL-600R £279**

**PEKTALEX** Flashguns:

**AF 540FGZ £349**  
**AF 360FGZ £225**

**Flashguns:**

**24 AF-1 £49.99**  
**44 AF-1 £125**  
**52 AF-1 £179**  
**58 AF-2 £249**

**Macro flash:**

**15 MS-1 £249**

**SIGMA** Flashguns:

**EF 610 DG ST £109.99**  
**EF 610 DG Super £149.99**

**EM-140 DG Macro Flash From £314.99**

**Nissin** Flashguns:

**MG8000 £349**  
**Di622 II ..... £114.99**  
**Di700 ..... £159**  
**Di866 Mark II ..... £199**

**SUNPAK** Flashguns:

**PF30X ..... £74.99**  
**16R Pro ..... £337.99**

**SEKONIC**

**Sekonic L-308s £149**  
**Pro 478DR £324.99**

**GOSSEN**

**DigiPro F £159.99**

### PocketWizard

**MiniTT1 £149**  
**FlexTT5 £149**  
**Plus III Set £229**  
**PlusX Set £139.99**

**Sand Bag £9.99**

**3m Background Support £99**

**Light Stands From £10.99**

**Softlite Reflector Kits Inc Honeycomb & Diffuser:**  
**42cm £49**  
**55cm £69**  
**70cm £129**

**Rogue FlashBender From £23.99**

**INTERFIT Folding Softbox From £54.99**

**Reflector Bracket £24.99**

**Terms and Conditions** All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99\*\* (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £8.95\*\*. (\*\*Deliveries of very heavy items, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. \*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2015.

\*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.  
**Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm**

**westcott**

**Micro Apollo £25.99**  
**Collapsible Umbrella Flash Kit £65**

**Lastolite**

**Ezybox Softbox £44.99**  
**Ezybox Hotshoe From £89.99**

**EzyBalance Grey £19.99**

**Background Support £124.99**

**TriFlip Kits From £69.99**

**Urban Collapsible £165**

**Reflectors:**  
**30cm £12.50**  
**50cm £22.99**  
**75cm £34.99**  
**95cm £59**  
**120cm £74.99**

**Off Camera flash Cord From £30.99**  
**TiltHead £17.99**



Follow us on Twitter, Facebook, Google+ and Youtube  
for all the latest offers, reviews, news and advice!



## DSLR Lenses



### CANON LENSES

EF 20mm f2.8 USM	£385
EF-S 24mm f2.8 Pancake	£139
EF 28mm f1.8 USM	£379
EF 35mm f2.0 IS USM	£399
EF 40mm f2.8 STM	£94
Inc. £25 Cashback* price you pay today	£119
EF 50mm f1.2 L USM	£995
EF 50mm f2.5 Macro Lens	£203
EF 85mm f1.2 L USM II	£1499
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF 300mm f4.0 L IS USM	£999
EF 400mm f4.0 DO IS USM II	£6999
EF 500mm f4.0 L IS USM II	£6899
EF-S 10-22mm f3.5-4.5 USM	£360
Inc. £50 Cashback* price you pay today	£410
EF 11-24mm f4L USM	£2799
EF-S 15-85mm f3.5-5.6 IS USM	£531
EF 16-35mm f4.0 L IS USM	£721
EF-S 17-55mm f2.8 IS USM	£482
Inc. £50 Cashback* price you pay today	£532
EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£279
Inc. £25 Cashback* price you pay today	£304
EF-S 18-200mm f3.5-5.6 IS	£389
EF 24-70mm f2.8 L IS USM II	£1400
EF 24-105mm f4.0 L IS USM	£727
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8 L IS USM II	£1499
EF 70-300mm f4.0-5.6 IS USM	£318
Inc. £50 Cashback* price you pay today	£368
EF 70-300mm f4.0-5.6 L IS USM	£904
EF 100-400mm f4.5-5.6L IS USM II	£1999

EF-S 10-18mm f4.5-5.6 IS STM	£156
Inc. £25 Cashback* price you pay today	£181
EF-S 55-250mm f4.5-5.6 IS STM	£200
Inc. £25 Cashback* price you pay today	£225



### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1219
20mm f1.8 G AF-S ED	£649
24mm f1.4 G AF-S ED	£1379
28mm f1.8 G AF-S	£495
35mm f1.8 G ED AF-S	£429
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E Micro	£1393
50mm f2.8 G AF-S ED Micro	£379
60mm f2.8 D AF Micro	£368
58mm f1.4 G AF-S	£1135
85mm f1.8 G AF-S	£349
105mm f2.8 G AF-S VR IF ED Micro	£619
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0E AF-S PF ED VR	£1639
NEW 500mm f4.0E FL AF-S ED VR	£8149
NEW 600mm f4.0E FL AF-S ED VR	£9649
10-24mm f3.5-4.5 G AF-S DX	£639
14-24mm f2.8 G ED AF-S	£1315
NEW 16-80mm f2.8-4G ED AF-S DX VR	£869
16-85mm f3.5-5.6 G ED AF-S DX VR	£429
17-55mm f2.8 G ED DX AF-S IF	£999
18-35mm f3.5-4.5G AF-S ED	£519
18-105mm AF-S DX f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£429

18-200mm f3.5-5.6 G ED AF-S DX VR II	£569
18-300mm f3.5-5.6 ED AF-S VR	£669
24-70mm f2.8 G ED AF-S	£1199
24-85mm f3.5-4.5 AF-S G ED VR	£399
24-120mm f4 G AF-S ED VR	£749
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.0-5.6 G AF-S ED DX VR II	£234
Inc. £20 Cashback* price you pay today	£254
55-300mm f4.5-5.6 G AF-S DX VR	£254
Inc. £15 Cashback* price you pay today	£269
70-200mm f2.8G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	£419
80-400mm f4.5-5.6 G ED AF-S VR	£1899

v120-300mm f2.8 OS	£2699
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£699
150-600mm f5.0-6.3 S DG OS HSM	£1499
24mm f1.4 DG HSM A	£699
150-600mm f5-6.3 C DG OS HSM	£899

## TAMRON

### TAMRON LENSES - with 5 Year Warranty

180mm f3.5 Di SP AF Macro	£629
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
15-30mm f2.8 SP Di VC USD	£949
16-300mm f3.5-6.3 Di II VC PZD Macro	£399
Inc. £50 Cashback* price you pay today	£449
18-270mm f3.5-6.3 Di II VC PZD	£269
24-70mm f2.8 Di VC USD SP	£640
Inc. £100 Cashback* price you pay today	£740
28-300mm f3.5-6.3 Di VC PZD	£539
70-200mm f2.8 Di VC USD	£924
Inc. £75 Cashback* price you pay today	£999
150-600mm f5-6.3 SP Di VC USD	£769
Inc. £100 Cashback* price you pay today	£869

Tamron Cashback\* offer ends 15.8.15  
Canon Cashback\* offer ends 19.8.15  
Nikon Cashback\* offer ends 26.8.15

For Canon-fit Tamron,  
Sigma or Samyang lenses,  
visit our website

## Photo Bags & Rucksacks



### Toploader Pro 70 AW II Black

Perfect for carrying a Pro DSLR plus a standard lens plus accessories.



Toploader:	
Pro 70 AW II	£66
Pro 75 AW II	£71

### ProTactic 350 AW

Perfect for carrying 1-2 Pro DSLRs (one with up to 24-70 attached), up to 6 lenses/speedlights, a 13" laptop, tripod and accessories.



ProTactic:	
350 AW	£159
450 AW	£209



### Manfrotto Imagine More

Manfrotto Professional Backpacks Designed to hold a DSLR, lenses and several accessories.



20	£99.95
30	£179
50	£179



### Apache 2 Messenger Bag

Brown



Apache:	
Apache 2	£99
Apache 4	£144
Apache 6	£169

### Billingham

Hadley Pro Original Khaki



Canvas/Leather: Khaki, Black	
FibreNyte/Leather: Khaki, Sage, Black	
Digital	£109
Small	£139
Large	£154
Pro Original	£169

## Computing



PIXMA Pro 100S	£389
PIXMA Pro 10S	£549
PIXMA Pro 1	£645



NEW Datacolor Spyder 5 Pro	£145
i1 Display Pro	£145
ColorMunki Smile	£67

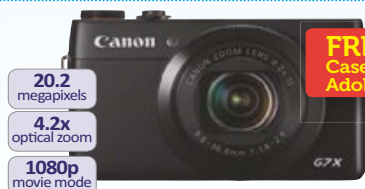
Intuos5 Pro Professional Pen and Touch Tablet	
Small	£169
Medium	£250
Large	£369

## Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website



PowerShot SX60 HS  
£339



PowerShot G7 X  
£394



PowerShot G1 X Mark II  
£489



### WG-30 Red or Black

£159



Ricoh GR II  
16.2 Megapixel with fixed f2.8 GR lens ..... £599



### 24x optical zoom

Black or Silver

Lumix LX100  
£544 Inc. £50 Cashback\* price you pay today £594



Lumix TZ60  
£249 Inc. £30 Cashback\* price you pay today £269



Lumix DMC-FZ1000  
£549 Inc. £50 Cashback\* price you pay today £599



Lumix DMC-FZ1000  
£549 Inc. £50 Cashback\* price you pay today £599



Lumix DMC-FZ1000  
£549 Inc. £50 Cashback\* price you pay today £599

Lumix FZ72	£169
Inc. £30 Cashback* price you pay today	£199
Lumix TZ57	£139
Inc. £20 Cashback* price you pay today	£159
Lumix TZ70	£264
Inc. £30 Cashback* price you pay today	£294
Lumix FZ200	£279
Inc. £30 Cashback* price you pay today	£309
Panasonic Cashback* offer ends 7.9.15	



### Stylus TG-4

£299



Stylus SP-100EE ..... £225  
Stylus Tough TG-860 Black, Silver & White ..... £239  
Stylus 1s ..... £429



### Cyber-Shot HX60

£189

NEW Cyber-shot WX500 ..... £279

Cyber-Shot RX100 III ..... £519

Inc. £50 C/back\* price you pay today £569

NEW Cyber-Shot RX100 IV ..... £849

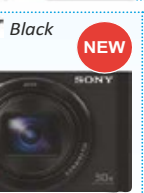
NEW Cyber-Shot RX10 II ..... £1199

Cyber-shot HX400 ..... £299

Cyber-Shot RX10 ..... £609

Inc. £50 Cashback\* price you pay today £659

Sony Cashback\* offer ends 6.9.15



Cyber-Shot HX90V  
£339



### Black or Silver

£163 megapixels

APS-C size sensor

### FinePix X100T

£849

12.0 megapixels

4x optical zoom

### FinePix X30 324

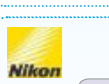
£169

FinePix S1 ..... £279

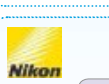
FinePix S9800 ..... £179

FinePix XP80 Purple and Black ..... £129

XQ2 Silver and Black ..... £269



\*GoPro available separately



### Coolpix P900

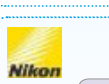
£499

83x optical zoom

16.0 megapixels

Nikon Black

Coolpix P900



### NEW DJI Quadcopter Drones

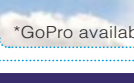
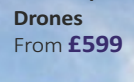
From £599

NEW

DJI

From £599

NEW



FREE delivery on orders over £50\*\*

\*\*Based on a 4-day delivery service, UK only.



# WE PAY CASH for your equipment

Cameras, lenses, flashguns, binoculars, scopes and other accessories

**All makes - but not these!**

**We always offer a fair price**

**Urgently Required - Digital Including:**

**NIKON. CANON. SIGMA. TOKINA.**

**TAMRON. SONY. OLYMPUS. PENTAX.**

**PANASONIC. LEICA.**

**INSTANT\* CASH! CALL US NOW!**

**Single items through to large collections**

**www.cash4cameras.co.uk**  
**at STAFFORD CAMERAS**

283, Eccleshall Road, Stafford, ST16 1PE.

(\*On inspection. Before travelling any distance to see us, please ring for an appointment)

**Email: cash4cameras@ntlworld.com**

**Tel: 01785 601028**

## WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

**Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses**

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

**Grays of Westminster**  
**- Exclusively... Nikon**  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)

## Speed Graphic .co.uk The photography specialists

**N**  
**NOVOFLEX**

Prazisionstechnik - precision engineers since 1950, and home to a host of innovative and high quality products to enhance your photography.



**MagicBall**

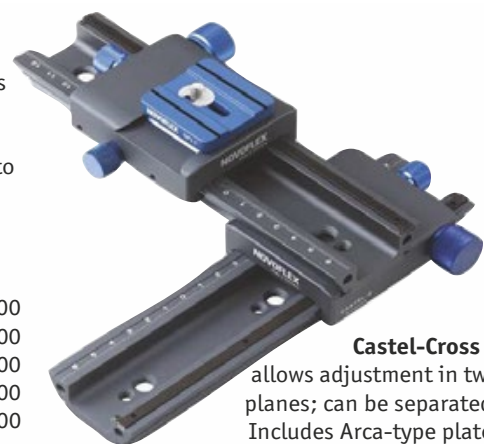
The ball head turned inside out

Over 180° of free movement in one plane. Rapid locking and friction control on the two larger heads. Vibration-absorbing Delrin ball. Prices from **£129.00** to **£199.00**

### Focusing racks

At close distances and high magnifications focusing via the lens becomes redundant, and precise and rapid focusing is easily achieved by using one of these platforms to slide the camera and lens back and forth. Novoflex Castels use a backlash-free rack and pinion, rather than the worm drive found on many other racks.

Castel-Mini compact rack ..... 105.00  
Castel-Q Arca quick release ..... 139.00  
Castel-L MiniConnect quick release . 139.00  
Castel-XQ II heavy duty Arca ..... 239.00  
Castel-Cross Q double rack ..... 269.00



**Castel-Cross Q**

allows adjustment in two planes; can be separated. Includes Arca-type plate.



### MagicBalance

This hemisphere in a base allows 15° of movement in any direction to level a tripod head. Only 44mm high; quick throw lever locking; a delight to use. **£109.00**



### Body adapters

We carry a large range of precision adapters which allow different makes of lenses to be attached to an SLR body - e.g. Nikon to Canon EOS, MFT, Fuji-X or Sony NEX (shown here with extra large lens support in place); Leica R to M and so on. All focus to infinity, there are no electrical connections between lens and body, and some combinations (e.g. Canon EOS to Nikon) are not technically possible. Prices range from **£70.00** to **£129.00**



### Small and strong Ball 19

The special, slightly rough, hard-coated surface of the ball gives this head tremendous strength for its size. It's available with or without rotating base or detachable flash accessory shoe. 1/4" camera screw.

Ball 19 (left) ..... 20.00  
Neiger 19 (middle) ..... 21.00  
Ball 19P (panoramic base, right) . . . . 22.00



**Leica Visoflex II/III adapter** allows Leica screw or M long focus lenses to be used on M240 bodies (or other cameras), and is also a handy set of 3 extension rings. **£155.00**

**There are 100's more Novoflex products to view on our website, or if you need more info or a demo, give us a call!**



## Speed Graphic

**01420 560066**

Unit 4 Woodlea Park, Four Marks, Alton, Hampshire GU34 5AZ

**email** [sales@speedgraphic.co.uk](mailto:sales@speedgraphic.co.uk)

**CALLERS WELCOME** Open 8.30am-5.30pm Monday-Friday.

UK carriage from £3.50. We send to most places in the world.

All prices include VAT at 20%



Follow us on Facebook  
/SpeedGraphicUK



Latest news on Twitter  
@Speed\_Tweets

Order securely online at [www.speedgraphic.co.uk](http://www.speedgraphic.co.uk)





⦿ Experts in photography ⦿ Unbeatable stock availability ⦿ Competitive low pricing ⦿ UK stock

## Canon EOS 5D Mark III

The EOS 5D Mark III is a full-frame camera with 22.3-megapixel full frame sensor with 61-point autofocus and 6fps continuous shooting. Record superb Full-HD video, with manual control of frame rate and audio.

**FREE  
GIFTS!**  
**£250  
LENS  
CASHBACK**



**SEE WEB FOR OUR LATEST DEALS ON EOS 5D MARK III**



## Canon EOS 5Ds / 5DS R

Combine fast, instinctive DSLR handling with 50.6-megapixel resolution, and capture exquisite detail in every moment. Visit [www.ParkCameras.com](http://www.ParkCameras.com) & watch our first look video to learn more!

**EOS 5DS FROM £2,999.00 · EOS 5DSR FROM £3,199.00**

## Make your own kit & save £££'s

**EOS 7D Mark II Body**  
+ 18-135mm f/3.5-5.6 STM  
**Save £60**  
**£1,698**  
Price shown includes £60 Cashback claimed from Canon

**EOS 7D Mark II Body**  
+ 70-200mm f/2.8L IS II  
**Save £250**  
**£2,678**  
Price shown includes £250 Cashback claimed from Canon

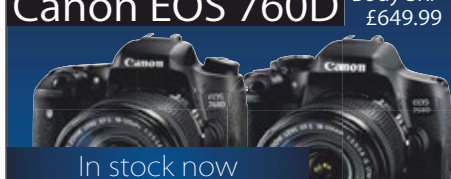
**EOS 7D Mark II Body**  
+ 100-400mm f/4.5-5.6L  
**Save £250**  
**£3,178**  
Price shown includes £250 Cashback claimed from Canon

## Canon EOS 750D

Body SRP £599.99

## Canon EOS 760D

Body SRP £649.99



In stock now

## Canon EOS 6D

**20.2 MEGA PIXELS** **FULL FRAME** **FREE BATTERY** **FREE CANON BAG**

Body Only + 24-105mm **£1,139.00** **£1,499.00**  
Add a Canon BG-E13 Battery Grip for £174.00

## Canon EOS-1D X

**18.2 MEGA PIXELS** **FULL FRAME**

Body Only **£4,099.00**  
See website for full details  
Add a Canon LP E4N Battery for £139.99  
Add a Canon Speedlite 600EX-RT for £449.00

## Canon G3 X

**HD** **25x** **NEW! In Stock!**

In stock now **£799.00**  
Add a Canon NB 10L Battery for £49.95  
Add a Canon RS-60E3 remote for £24.99

## Canon EOS 700D

**18.0 MEGA PIXELS** **5 FPS** **£50 CASHBACK**

Body Only + 18-55 IS STM **£364.00\*** **£429.00\***  
Price shown includes £50 cashback Claimed from Canon UK

## EF 50mm f/1.8 STM

**NEW!**

In stock - only **£129.00**  
Add a Hoya 49mm UV(C) HMC Filter for just £13.00

## Even more DSLRs

1200D Body **from £232.00**  
100D Body **from £302.00**  
70D Body **from £734.00**

## Canon CSCs

M3 + 18-55 IS STM **£514.00**

## Canon Printers

iP8750 A3+ **£219.00**  
Pixma PRO-10S **£549.00**

## CANON LENSES

14mm f/2.8 II USM	<b>£1,649.00</b>	200mm f/2.8 USM/2	<b>£569.00</b>
20mm f/2.8 USM	<b>£385.00</b>	300mm f/2.8 USM IS II	<b>£4,799.00</b>
24mm f/1.4L Mk II USM	<b>£1,224.00</b>	400mm f/4.0 DO IS II	<b>See web</b>
24mm f/2.8 IS USM	<b>£430.00*</b>	400mm f/5.6L USM	<b>£919.00</b>
EF-S 24mm f/2.8 STM	<b>£139.00</b>	500mm f/4.0L IS MK II	<b>£6,899.00</b>
28mm f/1.8 USM	<b>£379.00</b>	600mm f/4.0L IS MK II	<b>£8,895.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	800mm f/5.6L IS USM	<b>£9,899.00</b>
35mm f/1.4L USM	<b>£989.00</b>	TSE 17mm f/4.0L	<b>£1,599.00</b>
35mm f/2.0 IS USM	<b>£399.00</b>	TSE 24mm f/3.5L II	<b>£1,479.00</b>
40mm f/2.8 STM	<b>£124.00*</b>	TSE 45mm f/2.8	<b>£1,099.00</b>
50mm f/1.2 L USM	<b>£1,000.00</b>	TSE 90mm f/2.8	<b>£1,124.00</b>
50mm f/1.4 USM	<b>£244.00</b>	8-15mm f/4L Fisheye USM	<b>£915.00</b>
50mm f/1.8 II	<b>£88.00</b>	EF-S 10-18mm IS STM	<b>£173.00*</b>
50mm f/2.5 Macro	<b>£203.00</b>	EF-S 10-22mm f/3.5-4.5	<b>£361.00*</b>
EF-S 60mm f/2.8 Macro	<b>£333.00</b>	EF 11-24mm f/4L USM	<b>£2,799.00</b>
MP-E 65mm f/2.8	<b>£853.00</b>	EF-S 15-85mm f/3.5-5.6 IS	<b>£531.00</b>
85mm f/1.2L II USM	<b>£1,499.00</b>	16-35mm f/2.8L II USM	<b>£1,100.00</b>
85mm f/1.8 USM	<b>£251.00</b>	16-35mm f/4.0L IS USM	<b>£737.00</b>
100mm f/2 USM	<b>£358.00</b>	17-40mm f/4.0L USM	<b>£549.00</b>
100mm f/2.8 USM Macro	<b>£385.00</b>	EF-S 17-55mm f/2.8 IS USM	<b>£482.00*</b>
100mm f/2.8L Macro IS	<b>£639.00</b>	EF-S 17-85 IS (No packaging)	<b>£179.00</b>
135mm f/2.0L USM	<b>£737.00</b>	EF-S 18-55 IS II (No packaging)	<b>£79.00</b>
180mm f/3.5L USM	<b>£1,049.00</b>	EF-S 18-135mm IS STM	<b>£329.00</b>
200mm f/2.0L IS USM	<b>£4,399.00</b>	18-135 IS STM (No packaging)	<b>£299.00</b>

Prices updated DAILY!

See [www.parkcameras.com/AP](http://www.parkcameras.com/AP) for details.

EF-S 18-200mm f/3.5-5.6	<b>£389.00</b>	70-200mm f/2.8L IS USM	<b>£1,400.00</b>
24-70mm f/2.8L II USM	<b>£1,400.00</b>	24-70mm f/4.0L IS USM	<b>£699.00</b>
24-105mm f/4.0L IS USM	<b>£749.00</b>	24-105mm (White Box)	<b>£599.00</b>
24-105mm f/3.5-5.6 IS	<b>£375.00</b>	28-300mm f/3.5-5.6L IS	<b>£1,849.00</b>
EF-S 55-250mm f/4-5.6 IS STM	<b>£200.00*</b>	EF-S 55-250mm f/4-5.6 II	<b>£169.00</b>
EF-S 55-250mm f/4-5.6 II	<b>£169.00</b>	70-200mm f/2.8L IS II USM	<b>£1,079.00</b>
70-200mm f/2.8L USM	<b>£975.00</b>	70-200mm f/4.0L IS USM	<b>£839.00</b>
70-200mm f/4.0L IS USM	<b>£459.00</b>	70-300mm f/4.0-5.6 IS	<b>£319.00*</b>
70-300mm f/4.0-5.6L IS USM	<b>£904.00</b>	70-300mm DO IS USM	<b>£1,118.00</b>
75-300mm f/4.0-5.6 III	<b>£188.00</b>	75-300mm f/4.0-5.6 III	<b>£219.00</b>
100-400mm L IS USM II	<b>£1,999.00</b>	100-400mm L IS USM	<b>£1,079.00</b>
EF 200-400mm f/4.0L USM	<b>£8,598.00</b>	1.4x III Extender	<b>£319.00</b>
2x III Extender	<b>£319.00</b>	EF 12II Extension Tube	<b>£79.99</b>

\*Lens price shown includes cashback

## Nikon D7200

**NEW & IN STOCK!**

Body Only + 18-105 **£849.00** **£1,049.00**  
See web for more details

## Nikon D3300

**24.2 MEGA PIXELS** **5 FPS** **£30 CASHBACK**

Body Only + 18-55 VR II **£304.00\*** **£349.00\***  
\*Price shown includes £30 cashback claimed from Nikon

## Nikon D810

**36.3 MEGA PIXELS** **FULL FRAME**

Body Only **£2,349.00** **See web for full details.**  
Add a Nikon EN-EL15 spare battery for just £59

## Nikon D5500

**24.2 MEGA PIXELS** **5 FPS** **£60 CASHBACK**

Body Only + 18-55 VR II **£499.00\*** **£539.00\***  
\*Price shown includes £60 cashback claimed from Nikon

## Nikon D610

**24.3 MEGA PIXELS** **FULL FRAME**

Body Only + 24-85 VR **£1,184.00** **£1,599.00**  
Add a Nikon MB-D14 Battery Grip for just £239.99

## Nikon D5300

**24.2 MEGA PIXELS** **5 FPS** **£50 CASHBACK**

Body Only + 18-55 VR II **£429.00\*** **£449.00\***  
\*Price shown includes £50 cashback claimed from Nikon

## Nikon D750

**24.3 MEGA PIXELS** **FULL FRAME**

Body Only + 24-85 VR **£1,749.00** **£2,199.00**  
Add a Nikon MB-D16 Battery Grip for just £229.99

## Nikon Coolpix P900

**16.0 MEGA PIXELS** **83x** **NEW!!**

In stock at only **£499.00**  
See website for details  
Add a Nikon EN-EL23 spare battery for just £43

## Nikon SB-910 (Refurb)

Speedlight **SAVE £54**

Only **£285.00**  
Save £56 by buying refurbished

## AF-S 40mm (Refurb)

f/2.8G ED DX **SAVE £56**

Only **£129.00**  
Save £56 by buying refurbished

## Nikon D5300 (Refurb)

+ 18-55mm **SAVE £124**

Only **£549.00**  
Save £124 by buying refurbished

Prices updated DAILY!

See [www.parkcameras.com/AP](http://www.parkcameras.com/AP) for details.

## NIKON LENSES

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>	AF-S 85mm f/3.5G DX	<b>£375.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£438.00</b>
AF-D 14mm f/2.8D	<b>£1,219.00</b>	AF-D 85mm f/1.8D	<b>£299.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£625.00</b>	AF-S 85mm f/1.8G	<b>£349.00</b>	AF-S 17-55mm f/2.8G DX	<b>£999.00</b>
AF-S 20mm f/1.8G ED	<b>£649.00</b>	AF-S 85mm f/1.4G	<b>£1,149.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£519.00</b>
AF-D 20mm f/2.8	<b>£463.00</b>	AF-S 105mm f/2.8G VR	<b>£619.00</b>	AF-S 18-105mm VR	<b>fr. £180.00</b>
AF-D 24mm f/2.8D	<b>£369.00</b>	AF-DC 105mm f/2 Nikkor	<b>£805.00</b>	AF-S 18-140mm ED VR DX	<b>£459.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,379.00</b>	AF-D 135mm f/2.0D	<b>£1,029.00</b>	AF-S 18-200mm ED DX VR II	<b>£584.00</b>
AF-D 28mm f/2.8	<b>£245.00</b>	AF-D 180mm f/2.8 IF ED	<b>£709.00</b>	AF-S 18-300mm f/3.5-5.6 VR	<b>£669.00</b>
AF-S 28mm f/1.8G	<b>£495.00</b>	AF-D 200mm f/4D IF ED	<b>£1,179.00</b>	AF-S 24-70mm f/2.8G ED	<b>£1,229.00</b>
AF-S 35mm f/1.4G	<b>£1,295.00</b>	AF-S 200mm f/2G ED VR II	<b>£4,099.00</b>	AF-S 24-85mm VR	<b>fr. £385.00</b>
35mm f/2 AF Nikkor D	<b>£255.00</b>	AF-S 300mm f/2.8G ED VR II	<b>£3,999.00</b>	AF-S 24-120mm f/4G ED VR	<b>£749.00</b>
AF-S 35mm f/1.8G DX	<b>£449.00</b>	AF-S 300mm f/4 D IF-ED	<b>£1,029.00</b>	AF-S 28-300mm ED VR	<b>£659.00</b>
AF-S 35mm f1.8G DX	<b>£145.00</b>	AF-S 400mm f/2.8G ED VR	<b>£6,589.00</b>	AF-S 55-200mm VR DX	<b>£179.00*</b>
AF-S 40mm f/2.8G ED	<b>£185.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£10,399.00</b>	AF-S 55-300mm VR DX	<b>£250.00*</b>
AF 50mm f/1.4D	<b>£244.00</b>	AF-S 500mm f/4G ED VR	<b>£5,849.00</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,579.00</b>
AF-S 50mm f/1.4G	<b>fr. £199.00</b>	AF-S 500mm f/4E FL ED VR	<b>£8,149.99</b>	AF-S 70-200mm f/4.0 ED VR	<b>£939.00</b>
AF-D 50mm f/1.8	<b>£109.00</b>	AF-S 600mm f/4E FL ED VR	<b>£9,649.99</b>	AF-S 70-300mm IF ED VR	<b>£406.00</b>
AF-S 50mm f/1.8G	<b>£140.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£639.00</b>	AF-D 80-400mm ED VR	<b>£939.00</b>
AF-S 58mm f/1.4G	<b>£1,135.00</b>	AF-S 12-24mm f/4 G IF-ED	<b>£859.00</b>	AF-S 80-400mm ED VR	<b>£1,899.00</b>
AF-D 60mm f/2.8 Micro	<b>£368.00</b>	AF-S 14-24mm f/2.8G ED	<b>£1,315.00</b>	AF-S 200-400mm VR II	<b>£4,899.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£369.00</b>	AF-S 16-35mm f/4G ED VR	<b>£829.00</b>		

\*Lens price shown includes cashback

## Sony DSC RX10 II

**14 FPS** **4K** **NEW! IN STOCK**

NOW IN STOCK!!  
**£1,199.00**  
Add a Sony NP-FW50 spare battery for just £60

## Sony RX100 IV

**16 FPS** **4K** **NEW! DUE IN JULY**

Pre-order now  
**£849.00**  
Pre-order for one of the first available in the UK

## Sony a7R II

**42.4 MEGA PIXELS** **4K** **NEW! DUE IN JULY**

Pre-order now  
**£2,599.00**  
Pre-order for one of the first available in the UK

**SONY**  
**Summer Cashback**  
Save up to **£200** on selected  
Sony Cameras, lenses &  
accessories  
offer valid until 06.09.15

**20.1 MEGA PIXELS** **4K** **FREE CASE** **£50 CASHBACK**

In stock at just **£519.00\***  
\*Price shown includes £50 cashback claimed from Sony



Visit our website - updated daily  
**www.parkcameras.com/AP**  
or e-mail us for sales advice using  
**sales@parkcameras.com**

Call one of our knowledgeable sales advisors  
**Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)**

**01444 23 70 60**



☉ UK's largest independent photo store ☉ Award winning customer service ☉ Family owned & Run

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four-Thirds fit. See below to find a lens for you – at **LOW PARK CAMERAS PRICES!**

Sigma 24-35mm  
f/2 DG HSM ART



**NEW!!**  
Available soon **£949.99**  
See website for details  
Pre-order to receive one of the first in the UK!

Sigma DP0 Quattro



**29.0 MEGA PIXELS**  
**NEW!!**  
Available soon **£899.00**  
See website for details  
Pre-order to receive one of the first in the UK!

Sigma 150-600mm  
f/5-6.3 DG OS HSM Contemporary



**NEW!!**  
Now in stock **£899.00**  
See website for details  
Add a Sigma LH105-01 Lens hood for £30.00

## SIGMA LENSES

Prices updated DAILY!  
See [www.parkcameras.com/AP](http://www.parkcameras.com/AP) for details.

4.5mm f/2.8 Fisheye EX DC	fr. £279.99	180mm f/2.8 EX DG OS HSM	£1,049.99	50-800mm f/4.5-6.3 DG OS HSM	£799.00
8mm f/3.5 Fisheye EX DG	£615.00	300mm f/2.8 APO EX DG	£2,319.00	70-200mm f/2.8 OS	£799.00
10mm f/2.8 EX DC HSM	£299.99	500mm f/4.5 APO EX DG	£3,839.99	70-300mm f/4.0-5.6 Macro	£150.00
15mm f/2.8 Fisheye EX DG	£474.00	800mm f/5.6 APO EX DG	£4,399.99	70-300mm f/4.0-5.6 DG Macro	£98.00
19mm f/2.8 DN	fr. £124.99	8-16mm f/4.5-5.6 DC HSM	fr. £549.00	70-300mm f/4.0-5.6 DG OS	£199.00
20mm f/1.8 DG Asph. RF	£389.00	10-20mm f/4.5-5.6 EX DC	£289.99	120-300mm f/2.8 OS HSM S	£2,699.00
20mm f/1.8 DG Asph. RF	£389.00	10-20mm f/3.5 EX DC HSM	£399.00	150-500mm f/5.0-6.3 DG OS	£649.00
24mm f/1.4 DG HSM	£699.00	12-24mm f/4.5-5.6 II DG HSM	£599.00	150-600mm f/5.0-6.3 (C)	£899.00
30mm f/1.4 DC HSM ART	£379.00	17-50mm f/2.8 DC OS HSM	£309.00	150-600mm f/5.0-6.3 (SPORT)	£1,499.00
30mm f/2.8 DN	£139.99	17-70mm f/2.8-4 Macro OS	£329.00	200-500mm f/2.8 EX DG	£12,799.99
35mm f/1.4 DG HSM ART	£699.99	18-35mm f/1.8 DC HSM	£649.00	300-800mm f/5.6 EX DG HSM	£5,599.99
50mm f/1.4 EX DG HSM	£299.00	18-200mm f/3.5-6.3 II DC OS	£199.99	EX DG 1.4x APO	£198.00
60mm f/2.8 DN	fr. £119.99	18-200mm f/3.5-6.3 OS HSM	£269.00	1.4x Tele Converter TC-1401	£239.99
70mm f/2.8 Macro	fr. £249.99	18-250mm Macro OS HSM	£299.00	EX DG 2x APO DG	£239.00
85mm f/1.4 EX DG HSM	£649.00	18-300mm f/3.5-6.3 DC OS HSM	£399.00	2x Tele Converter TC-2001	£329.00
105mm f/2.8 EX DG OS HSM	£399.00	24-70mm f/2.8 IF EX DG	£599.00	USB Dock	£39.95
150mm f/2.8 OS Macro	fr. £629.99	24-105mm f/4 DG OS HSM	£645.99	Sigma Filters	from £17.99

Visit us in store & try these lenses out for yourself & receive expert advice

Olympus E-M10



**16.1 MEGA PIXELS**  
**HD**  
**£75 CASHBACK**  
+ 14-42 EZ Twin Kit  
**£424.00\*** **£524.00\***  
Claim £75 Cashback from Olympus  
\*Price shown includes £75 cashback

Olympus E-M1



**16.3 MEGA PIXELS**  
**10 FPS**  
**£150 TRADE-IN**  
**FREE GRIP**  
+ 12-50mm Twin Kit  
**£949.00\*** **£2,349.00\***  
Claim £150 Trade-in bonus  
\*Price shown includes trade-in

Olympus 7-14mm  
f/2.8 PRO



**NEW!**  
In stock now  
**£999.00**  
Pre-order now to receive one of the first available stock

Panasonic G7



**NEW!**  
Available from **£499.00\***  
See website for details  
\*Price shown includes £100 Trade-in  
Pre-order for one of the first available in the UK

Panasonic GX7



**£50 CASHBACK**  
**FREE CAMERA CASE**  
GX7 + 14-42 + 20mm  
**£383.00\*** **£461.00\***  
\*Price shown includes £50 cashback claimed from Panasonic

Panasonic GH4



**£100 CASHBACK**  
**5yr Warranty**  
Body Only + 14-140mm  
**£949.00\*** **£1,299.00\***  
\*Price shown includes £100 cashback claimed from Panasonic

Olympus E-M5 Mark II

A new addition to the E-M5 Mark II range with a limited edition model complete with exclusive strap, numbered body & owners card.

**from £869.00** **Now available with 0% finance**

Olympus 8mm  
f/1.8 PRO FISHEYE



**NEW!**  
See web for availability  
**£799.00**  
Pre-order now to receive one of the first available stock

Pentax K-S2



**20 MEGA PIXELS**  
In stock from **£529.00**  
See website for details  
18-50mm kit - **only £599.00**  
18-135mm kit - **only £829.00**

Pentax K-3 II



**24 MEGA PIXELS**  
K-3 II Body + 18-55mm  
**£769.00** **£849.00**  
18-55mm kit - **only £849.00**  
18-135mm kit - **only £1,069.00**

Pentax 645z



**51.4 MEGA PIXELS**  
645z Body + 55mm  
**£6,799.00** **£7,699.00**  
See online for our full range of Pentax 645z lenses

## OLYMPUS MICRO 4/3 LENSES

9mm Fish-Eye Body Cap	£79.00	9-18mm f/4-5.6	£339.00*
12mm f/2.0 Silver	£556.00	12-40mm f/2.8 Pro	£799.00
15mm f/8.0 Body Cap	£59.00	12-50mm f/3.5-6.3	from £199.00
17mm f/1.8 Silver / Black	£359.00	14-150mm f/4.0-5.6 II	£429.00*
17mm f/2.8 Silver	£229.00	40-150mm f/4.0-5.6R	£129.00
25mm f/1.8 Silver / Black	£299.00	14-42mm Black (Unboxed)	£99.99
45mm f/1.8 Silver / Black	£143.00*	14-42mm f/3.5-5.6 II R MFT	£239.00
60mm f/2.8 Macro	£365.00	40-150mm f/2.8 Pro MFT	See web
75mm f/1.8 Silver / Black	£709.00	75-300mm f/4.8-6.7 ED II	£289.00*

\*Prices shown includes cashback

## MORE OLYMPUS!

E-PL6 Black + 14-42mm EZ	£373.62
Tough TG-835	£179.00
Tough TG-850	£189.97
Tough TG-860	£239.00
Tough TG-3	£249.00
SP-100EE	£249.00
SH-60 Black	£169.00
SH-1 Black	£179.99
SH-2 Silver	NEW £249.00

See web for full details

Fujifilm X-T10



**NEW!**  
**16.3 MEGA PIXELS**  
**8 FPS**  
Body Only **£499.00** kits from **£599.00**  
Add a Fujifilm Leather 1/2 case for just £65.00

Fujifilm X-Pro1



**16.3 MEGA PIXELS**  
**HD**  
**£80 Trade-in bonus see web**  
Body Only **£499.00** Twin Kit **£649.00**  
Claim a **FREE** Case when you buy the twin kit for £649

Fujifilm X-T1



**16.0 MEGA PIXELS**  
**16 FPS**  
From **£919.00\***  
\*Price shown includes £80 trade-in

## SAVE 50% ON ALL Hoya PRO ND 1000 10 Stop Filters

Available in 49, 52, 55, 58, 62, 67, 72, 77 & 82mm



without filter with filter  
**From just £35.00**

Lytro Illum



**40 MEGA PIXELS**  
**8x**  
**SAVE OVER £400**  
Ex-Demo Available **£599.00**  
See more about the Lytro at [blog.parkcameras.com](http://blog.parkcameras.com)

Velbon DV-7000N  
Video tripod with fluid head

**SAVE £30**  
In stock at just **£139.00**  
See website for details  
Suitable for cameras up to 6kg in weight

**Vote for us!**



We'd it if you could for us in the What Digital Camera/AP Good Service awards - **Vote at [www.whatdigitalcamera.com/gsa](http://www.whatdigitalcamera.com/gsa)**





## Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



Canon	EPSON
<b>PGi29</b> <b>Pixma Pro 1</b> Originals: Set of 12 Colours 36ml each <b>£229.99</b> <b>£19.99</b>	<b>No.16</b> <b>Fountain Pen Inks</b> Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each <b>£22.99</b> <b>£7.99</b> <b>£5.99</b> <b>£42.99</b> <b>£14.99</b> <b>£11.99</b>
<b>PGi72</b> <b>Pixma Pro 10</b> Originals: Set of 10 Colours 14ml each <b>£94.99</b> <b>£9.99</b>	<b>Compatible:</b> No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each <b>£14.99</b> <b>£3.99</b> <b>£3.99</b>
<b>CLi42</b> <b>Pixma Pro 100</b> Originals: Set of 8 Colours 13ml each <b>£74.99</b> <b>£9.99</b>	<b>No.18</b> <b>Daisy Inks</b> Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each <b>£22.99</b> <b>£7.99</b> <b>£5.99</b> <b>£42.99</b> <b>£14.99</b> <b>£11.99</b>
<b>CLi8</b> <b>Pixma Pro 9000</b> Originals: Set of 8 Colours 14ml each <b>£74.99</b> <b>£9.99</b>	<b>Compatible:</b> No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each <b>£14.99</b> <b>£3.99</b> <b>£3.99</b>
<b>PGi9</b> <b>Pixma Pro 9500</b> Originals: Set of 10 Colours 14ml each <b>£84.99</b> <b>£8.99</b>	<b>No.24</b> <b>Elephant Inks</b> Originals: No.24 Set of 6 No.24 Colours 4.6ml each No.24XL Set of 6 No.24XL Colours 8.7ml each <b>£41.99</b> <b>£7.99</b> <b>£64.99</b> <b>£11.99</b>
<b>More Canon Inks...</b> Originals: PGi520/CLi521 Set of 5 PGi520 Black 19ml CLi521 Colours 9ml PGi525/CLi526 Set of 5 PGi525 Black 19ml CLi526 Colours 9ml PGi550/CLi551 Set of 5 PGi550 Black 15ml CLi551 Colours 7ml PGi550/CLi551XL Set of 5 PGi550XL Black 22ml CLi551XL Colours 11ml PG540 Black 8ml PG540XL Black 21ml CL541 Colour 8ml CL541XL Colour 15ml PG545XL Black 15ml CL546XL Colour 13ml <b>£42.99</b> <b>£9.99</b> <b>£8.99</b> <b>£42.99</b> <b>£9.99</b> <b>£8.99</b> <b>£37.99</b> <b>£9.99</b> <b>£7.99</b> <b>£54.99</b> <b>£11.99</b> <b>£10.99</b> <b>£10.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£15.99</b>	<b>Compatible:</b> No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each <b>£22.99</b> <b>£3.99</b> <b>£3.99</b>
<b>Compatible:</b> PGi5 Black 27ml CLi8 Colours 13ml PGi5/CLi8 Set of 5 PGi520 Black 19ml CLi521 Colours 9ml PGi520/CLi521 Set of 5 PGi525 Black 19ml CLi526 Colours 9ml PGi525/CLi526 Set of 5 PGi550XL Black 25ml CLi551XL Colours 12ml PGi550/CLi551XL Set of 5 BCi6 Colours 15ml PG40 Black 28ml CL41 Colour 24ml PG50 Black 28ml CL51 Colour 24ml PG510 Black 11ml CL511 Colour 11ml PG512 Black 18ml CL513 Colour 15ml PG540XL Black 21ml CL541XL Colour 15ml PG545XL Black 15ml PG546XL Black 21ml <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£4.99</b> <b>£3.99</b> <b>£19.99</b> <b>£2.99</b> <b>£12.99</b> <b>£16.99</b> <b>£12.99</b> <b>£14.99</b> <b>£13.99</b> <b>£15.99</b> <b>£13.99</b> <b>£14.99</b> <b>£13.99</b> <b>£11.99</b> <b>£12.99</b>	<b>No.26</b> <b>Polar Bear Inks</b> Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each <b>£29.99</b> <b>£8.99</b> <b>£7.99</b> <b>£49.99</b> <b>£14.99</b> <b>£13.99</b>
<b>Compatible:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each <b>£14.99</b> <b>£3.99</b> <b>£3.99</b>	<b>Compatible:</b> No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each <b>£14.99</b> <b>£3.99</b> <b>£3.99</b>
<b>T0481-T0486</b> <b>Seahorse Inks</b> Originals: Set of 6 Colours 13ml each <b>£69.99</b> <b>£16.99</b>	<b>Compatible:</b> Set of 6 Colours 13ml each <b>£19.99</b> <b>£3.99</b>
<b>T0541-T0549</b> <b>Frog Inks</b> Originals: Set of 8 Colours 13ml each <b>£105.99</b> <b>£14.99</b>	<b>Compatible:</b> Set of 8 Colours 13ml each <b>£27.99</b> <b>£3.99</b>
<b>T0591-T0599</b> <b>Lily Inks</b> Originals: Set of 8 Colours 13ml each <b>£89.99</b> <b>£11.99</b>	<b>Compatible:</b> Set of 8 Colours 13ml each <b>£27.99</b> <b>£3.99</b>

Many more in stock!

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

<b>Travel Albums</b> Over a dozen designs in stock.	<b>Grace Albums</b> Available in Burgundy or Blue.	<b>Emilia Frames</b> Distressed wood shabby chic effect. Blue or White.	<b>Rio Frames</b> Handcrafted solid wood with 30mm wide profile, in four colours.
<b>Baby Albums</b> Multiple different designs available.	<b>Grafton Albums</b> Available in Burgundy or Blue.	<b>Frisco Frames</b> Simple, basic design available in a huge range of sizes & colours.	<b>Plastic Bevel, Glass Front:</b> <b>Frisco 6x4</b> seven colours <b>£1.99</b> <b>Frisco 7x5</b> seven colours <b>£2.29</b> <b>Frisco 8x6</b> seven colours <b>£2.79</b> <b>Frisco 9x6</b> seven colours <b>£3.49</b> <b>Frisco 10x8</b> seven colours <b>£3.79</b> <b>Frisco 12x8</b> seven colours <b>£4.59</b> <b>Frisco A4</b> seven colours <b>£3.99</b> <b>Frisco A3</b> seven colours <b>£8.99</b> <b>Wood Bevel, Glass Front:</b> <b>Emilia 6x4</b> two colours <b>£4.99</b> <b>Emilia 7x5</b> two colours <b>£5.99</b> <b>Emilia 8x6</b> two colours <b>£6.99</b> <b>Emilia 10x8</b> two colours <b>£7.99</b> <b>Emilia 12x8</b> two colours <b>£8.99</b> <b>Rio 6x4</b> four colours <b>£5.99</b> <b>Rio 7x5</b> four colours <b>£6.99</b> <b>Rio 8x6</b> four colours <b>£7.99</b> <b>Rio 10x8</b> four colours <b>£8.99</b> <b>Rio 12x8</b> four colours <b>£9.99</b>
<b>Memo Style Albums:</b> <b>Grace 6x4</b> 100 photos <b>£5.99</b> <b>Grace 6x4</b> 200 photos <b>£9.99</b> <b>Grace 6x4</b> 300 photos <b>£14.99</b> <b>Grace 7x5</b> 100 photos <b>£7.99</b> <b>Grace 7x5</b> 200 photos <b>£13.99</b> <b>Grace A4</b> 100 photos <b>£15.99</b> <b>Grafton 6x4</b> 200 photos <b>£9.99</b> <b>Grafton 7x5</b> 200 photos <b>£13.99</b> <b>Baby 6x4</b> 200 photos <b>£9.99</b> <b>Travel 6x4</b> 200 photos <b>£8.99</b>	<b>Traditional Style Albums:</b> <b>Grace 29x32cm</b> 100 pages <b>£14.99</b> <b>Grafton 29x32cm</b> 100 pgs <b>£14.99</b> <b>Baby 29x32cm</b> 100 pages <b>£12.99</b>	<b>Accessories:</b> <b>Photo Corners</b> Pack of 250 <b>£2.99</b> <b>Photo Stickers</b> Pack of 500 <b>£1.99</b>	

## More Ink Cartridges...

EPSON	hp
<b>T0711-T0714</b> <b>Cheetah Inks</b> Originals: Set of 4 Black 7.4ml Colours 5.5ml each <b>£32.99</b> <b>£8.99</b> <b>£8.99</b>	<b>Originals:</b> No.38 Colours 27ml each <b>£26.99</b> No.62XL Black 12ml <b>£21.99</b> No.62XL Colour 11.5ml <b>£23.99</b> No.300 Black 4ml <b>£10.99</b> No.300 Colour 4ml <b>£12.99</b> No.301 Black 3ml <b>£9.99</b> No.301 Colour 3ml <b>£11.99</b> No.301XL Black 8ml <b>£18.99</b> No.301XL Colour 6ml <b>£18.99</b> No.350 Black 4.5ml <b>£11.99</b> No.351 Colour 3.5ml <b>£14.99</b> No.363 Black 6ml <b>£13.99</b> No.363 C/M/Y/PC/PM each <b>£9.99</b> No.363 SET OF 6 <b>£39.99</b> No.364 Black 6ml <b>£7.99</b> No.364 PB/C/M/Y 3ml each <b>£6.99</b> No.364 SET OF 4 <b>£21.99</b> No.364XL Black 14ml <b>£13.99</b> No.364XL PB/C/M/Y 6ml each <b>£12.99</b> No.364XL SET OF 4 <b>£49.99</b> No.920XL SET OF 4 <b>£46.99</b> No.932XL SET OF 4 <b>£43.99</b> No.950XL SET OF 4 <b>£69.99</b>
<b>Compatible:</b> Set of 4 Black 7.4ml Colours 5.5ml each <b>£14.99</b> <b>£4.99</b> <b>£3.99</b>	<b>Compatible:</b> No.15 Black 46ml <b>£4.99</b> No.21 Black 10ml <b>£7.99</b> No.22 Colour 21ml <b>£11.99</b> No.45 Black 45ml <b>£4.99</b> No.56 Black 24ml <b>£9.99</b> No.57 Colour 24ml <b>£12.99</b> No.78 Colour 36ml <b>£9.99</b> No.110 Colour 12ml <b>£10.99</b> No.300XL Black 18ml <b>£14.99</b> No.300XL Colour 18ml <b>£16.99</b> No.301XL Black 15ml <b>£14.99</b> No.301XL Colour 18ml <b>£16.99</b> No.337 Black 21ml <b>£10.99</b> No.338 Black 21ml <b>£10.99</b> No.339 Black 34ml <b>£12.99</b> No.343 Colour 21ml <b>£14.99</b> No.348 Photo 21ml <b>£12.99</b> No.350XL Black 30ml <b>£14.99</b> No.351XL Colour 20ml <b>£16.99</b> No.363 Black 20ml <b>£6.99</b> No.363 Colours 6ml each <b>£4.99</b> No.363 SET OF 6 <b>£24.99</b> No.364 Black 10ml <b>£4.99</b> No.364 Colours 5ml each <b>£3.99</b> No.364 SET OF 4 <b>£15.99</b> No.364XL Black 18ml <b>£8.99</b> No.364XL Colours 11ml each <b>£7.99</b> No.364XL SET OF 4 <b>£31.99</b> No.920XL SET OF 4 <b>£19.99</b> No.932XL SET OF 4 <b>£29.99</b> No.940XL SET OF 4 <b>£29.99</b> No.950XL SET OF 4 <b>£29.99</b>
<b>T0791-T0796</b> <b>Owl Inks</b> Originals: Set of 6 Colours 11.1ml each <b>£72.99</b> <b>£12.99</b>	<b>Compatible:</b> Set of 6 Colours 11.1ml each <b>£19.99</b> <b>£3.99</b>
<b>T0801-T0806</b> <b>Hummingbird Inks</b> Originals: Set of 6 Colours 7.4ml each <b>£49.99</b> <b>£8.99</b>	<b>Compatible:</b> Set of 6 Colours 7.4ml each <b>£19.99</b> <b>£3.99</b>
<b>T0871-T0879</b> <b>Flamingo Inks</b> Originals: Set of 8 Colours 11.4ml each <b>£66.99</b> <b>£9.99</b>	<b>Compatible:</b> Set of 8 Colours 11.4ml each <b>£27.99</b> <b>£3.99</b>
<b>T0961-T0969</b> <b>Husky Inks</b> Originals: Set of 8 Colours 11.4ml each <b>£69.99</b> <b>£8.99</b>	<b>Compatible:</b> Set of 8 Colours 11.4ml each <b>£27.99</b> <b>£3.99</b>
<b>T1571-T1579</b> <b>Turtle Inks</b> Originals: Set of 8 Colours 25.9ml each <b>£149.99</b> <b>£18.99</b>	<b>Compatible:</b> Set of 8 Colours 25.9ml each <b>£149.99</b> <b>£18.99</b>
<b>T7601-T7609</b> <b>Killer Whale</b> Originals: Set of 9 Colours 25.9ml each <b>£169.99</b> <b>£18.99</b>	<b>Compatible:</b> Set of 9 Colours 25.9ml each <b>£169.99</b> <b>£18.99</b>

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

ILFORD GALERIE PROFESSIONAL INKJET PHOTO RANGE	Perma Jet
<b>Photo Glossy 160gsm:</b> <b>6x4</b> 50 sheets <b>+50 FREE</b> <b>£3.99</b> <b>A4</b> 100 sheets <b>£12.99</b> <b>Photo Satin 200gsm:</b> <b>6x4</b> 100 sheets <b>+100 FREE</b> <b>£9.99</b> <b>A4</b> 100 sheets <b>+100 FREE</b> <b>£19.99</b> <b>Photo Glossy 200gsm:</b> <b>6x4</b> 100 sheets <b>+100 FREE</b> <b>£9.99</b> <b>A4</b> 20 sheets <b>£6.99</b> <b>Premium Pearl 270gsm:</b> <b>6x4</b> 50 sheets <b>+50 FREE</b> <b>£6.99</b> <b>A4</b> 20 sheets <b>+20 FREE</b> <b>£8.99</b> <b>Premium Gloss 270gsm:</b> <b>A4</b> 25 sheets <b>OFFER</b> <b>£8.99</b> <b>A3</b> 25 sheets <b>OFFER</b> <b>£15.99</b> <b>A3+</b> 25 sheets <b>OFFER</b> <b>£19.99</b> <b>Smooth Pearl 310gsm:</b> <b>6x4</b> 100 sheets <b>£14.99</b> <b>7x5</b> 100 sheets <b>£17.99</b> <b>A4</b> 25 sheets <b>£12.99</b> <b>A4</b> 100 sheets <b>£39.99</b> <b>A4</b> 250 sheets <b>£84.99</b> <b>A3</b> 25 sheets <b>£25.99</b> <b>A3+</b> 25 sheets <b>£35.99</b> <b>17" Roll</b> 30 metres <b>£69.99</b> <b>24" Roll</b> 30 metres <b>£96.99</b> <b>Smooth Gloss 310gsm:</b> <b>6x4</b> 100 sheets <b>£14.99</b> <b>7x5</b> 100 sheets <b>£17.99</b> <b>A4</b> 25 sheets <b>£12.99</b> <b>A4</b> 100 sheets <b>£39.99</b> <b>A3</b> 25 sheets <b>£25.99</b> <b>A3+</b> 25 sheets <b>£35.99</b> <b>Premium Matt Duo 200 gsm:</b> <b>A4</b> 50 sheets <b>£12.99</b> <b>A3+</b> 50 sheets <b>£34.99</b> <b>Heavy Duo Matt 310gsm:</b> <b>A4</b> 50 sheets <b>£17.99</b> <b>A3+</b> 50 sheets <b>£44.99</b> <b>Gold Fibre Silk 310gsm:</b> <b>A4</b> 50 sheets <b>£37.99</b> <b>A3+</b> 50 sheets <b>£89.99</b> <b>Gold Mono Silk 270gsm:</b> <b>A4</b> 25 sheets <b>£16.99</b> <b>A3+</b> 25 sheets <b>£42.99</b>	<b>Smooth Pearl 280gsm:</b> <b>6x4</b> 100 sheets <b>£12.99</b> <b>7x5</b> 100 sheets <b>£18.99</b> <b>A4</b> 50 sheets <b>£18.99</b> <b>A4</b> 50 sheets <b>£18.99</b> <b>A3</b> 50 sheets <b>£35.99</b> <b>A3+</b> 25 sheets <b>£28.99</b> <b>17" Roll</b> 30 metres <b>£64.99</b> <b>24" Roll</b> 30 metres <b>£89.99</b> <b>Ultra Pearl 295gsm:</b> <b>6x4</b> 100 sheets <b>£14.99</b> <b>7x5</b> 100 sheets <b>£20.99</b> <b>A4</b> 25 sheets <b>£12.99</b> <b>A3</b> 25 sheets <b>£22.99</b> <b>A3+</b> 25 sheets <b>£30.99</b> <b>13" Roll</b> 10 metres <b>£21.99</b> <b>17" Roll</b> 30 metres <b>£68.99</b> <b>24" Roll</b> 30 metres <b>£92.99</b> <b>Titanium Lustre 280gsm:</b> <b>A4</b> 25 sheets <b>£22.99</b> <b>A3</b> 25 sheets <b>£44.99</b> <b>A3+</b> 25 sheets <b>£62.99</b> <b>Oyster 271gsm:</b> <b>6x4</b> 100 sheets <b>£12.99</b> <b>7x5</b> 100 sheets <b>£18.99</b> <b>A4</b> 50 sheets <b>£18.99</b> <b>A3</b> 25 sheets <b>£22.99</b> <b>A3+</b> 25 sheets <b>£28.99</b> <b>13" Roll</b> 10 metres <b>£26.99</b> <b>17" Roll</b> 30 metres <b>£64.99</b> <b>24" Roll</b> 30 metres <b>£89.99</b> <b>Gloss 271gsm:</b> <b>6x4</b> 100 sheets <b>£12.99</b> <b>7x5</b> 100 sheets <b>£18.99</b> <b>A4</b> 50 sheets <b>£18.99</b> <b>A3</b> 25 sheets <b>£22.99</b> <b>A3+</b> 25 sheets <b>£28.99</b> <b>13" Roll</b> 10 metres <b>£26.99</b> <b>17" Roll</b> 30 metres <b>£64.99</b> <b>24" Roll</b> 30 metres <b>£89.99</b> <b>Matt Plus 240gsm:</b> <b>6x4</b> 100 sheets <b>£10.99</b> <b>7x5</b> 100 sheets <b>£13.99</b> <b>A4</b> 50 sheets <b>£13.99</b> <b>A3</b> 25 sheets <b>£17.99</b> <b>A3+</b> 25 sheets <b>£22.99</b> <b>13" Roll</b> 10 metres <b>£24.99</b> <b>17" Roll</b> 30 metres <b>£42.99</b> <b>24" Roll</b> 30 metres <b>£58.99</b> <b>Matt Proofing 160gsm:</b> <b>A4</b> 150 sheets <b>£18.99</b> <b>A3</b> 75 sheets <b>£22.99</b> <b>17" Roll</b> 30 metres <b>£26.99</b> <b>24" Roll</b> 30 metres <b>£36.99</b> <b>Double Sided Matt 250gsm:</b> <b>A4</b> 100 sheets <b>£24.99</b> <b>A3</b> 50 sheets <b>£27.99</b> <b>Fine Art / Fibre Base Papers:</b> <b>FB Gold Silk A4</b> 25 sh <b>£23.99</b> <b>FB Gold Silk A3</b> 25 sh <b>£47.99</b> <b>FB Distinction A4</b> 25 sh <b>£25.99</b> <b>FB Distinction A3</b> 25 sh <b>£48.99</b> <b>FB Royal A4</b> 25 sheets <b>£28.99</b> <b>FB Royal A3</b> 25 sheets <b>£56.99</b> <b>FB Gloss A4</b> 25 sheets <b>£26.99</b> <b>FB Gloss A3</b> 25 sheets <b>£51.99</b> <b>FB Matt A4</b> 25 sheets <b>£19.99</b> <b>FB Matt A3</b> 25 sheets <b>£38.99</b> <b>Artist A4</b> 25 sheets <b>£22.99</b> <b>Artist A3</b> 25 sheets <b>£39.99</b> <b>Museum A4</b> 25 sheets <b>£25.99</b> <b>Museum A3</b> 25 sheets <b>£48.99</b> <b>Parchment A4</b> 25 sheets <b>£22.99</b> <b>Parchment A3</b> 25 sheets <b>£39.99</b> <b>Omega A4</b> 25 sheets <b>£24.99</b> <b>Omega A3</b> 25 sheets <b>£46.99</b> <b>Portrait A4</b> 25 sheets <b>£26.99</b> <b>Portrait A3</b> 25 sheets <b>£53.99</b> <b>Portrait White A4</b> 25 sh <b>£26.99</b> <b>Portrait White A3</b> 25 sh <b>£49.99</b>
<b>Canon</b>	<b>EPSON</b>
<b>PP-201 Plus Glossy II 275gsm:</b> <b>6x4</b> 50 sheets <b>£9.99</b> <b>7x5</b> 20 sheets <b>£11.99</b> <b>A4</b> 20 sheets <b>£11.99</b> <b>A3</b> 20 sheets <b>£27.99</b> <b>A3+</b> 20 sheets <b>£36.99</b> <b>PT-101 Pro Platinum 300gsm:</b> <b>6x4</b> 20 sheets <b>£7.99</b> <b>A4</b> 20 sheets <b>£16.99</b> <b>A3</b> 20 sheets <b>£37.99</b> <b>A3+</b> 10 sheets <b>£24.99</b> <b>SG-201 Semi-Gloss 260gsm:</b> <b>6x4</b> 50 sheets <b>£9.99</b> <b>A4</b> 20 sheets <b>£11.99</b> <b>A3</b> 20 sheets <b>£27.99</b> <b>A3+</b> 20 sheets <b>£42.99</b> <b>LU-101 Pro Lustre 260gsm:</b> <b>A4</b> 50 sheets <b>£14.99</b> <b>A3</b> 50 sheets <b>£32.99</b> <b>A3+</b> 50 sheets <b>£49.99</b>	<b>Premium Gloss 255gsm:</b> <b>6x4</b> 40 sheets <b>+40 FREE</b> <b>£9.99</b> <b>7x5</b> 30 sheets <b>£9.99</b> <b>A4</b> 15 sheets <b>+15 FREE</b> <b>£9.99</b> <b>A3</b> 20 sheets <b>£29.99</b> <b>A3+</b> 20 sheets <b>OFFER</b> <b>£24.99</b> <b>Ultra Gloss 300gsm:</b> <b>6x4</b> 50 sheets <b>£9.99</b> <b>7x5</b> 50 sheets <b>£12.99</b> <b>A4</b> 15 sheets <b>£11.99</b> <b>Premium Semi-Gloss 251gsm:</b> <b>6x4</b> 50 sheets <b>£8.99</b> <b>A4</b> 20 sheets <b>£14.99</b> <b>A3</b> 20 sheets <b>£29.99</b> <b>A3+</b> 20 sheets <b>OFFER</b> <b>£24.99</b> <b>Archival Matte 192gsm:</b> <b>A4</b> 50 sheets <b>£14.99</b> <b>A3</b> 50 sheets <b>£33.99</b> <b>A3+</b> 50 sheets <b>£44.99</b> <b>Heavyweight Matte 167gsm:</b> <b>A4</b> 50 sheets <b>£11.99</b> <b>A3</b> 50 sheets <b>£34.99</b> <b>A3+</b> 50 sheets <b>£44.99</b>



# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



**Premier**  
Ink & Photographic

## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

Lexar Professional 633X (95MB/s)	
16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

Lexar Professional 1000X (150MB/s)	
16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

Lexar Professional 2000X (300MB/s)	
32GB	£51.99
64GB	£95.99

Sandisk Blue 33X (5MB/s)	
4GB	£3.49
8GB	£3.99
16GB	£5.99

Sandisk Ultra 266X (40MB/s)	
8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme 400X (60MB/s)	
16GB	£10.99
32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro 633X (95MB/s)	
16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)	
16GB	£49.99
32GB	£79.99
64GB	£129.99

### Compact Flash

Lexar Professional 800X (120MB/s)	
8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

Lexar Professional 1066X (160MB/s)	
16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra 333X (50MB/s)	
8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme 800X (120MB/s)	
16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro 1066X (160MB/s)	
16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

### XQD Cards

Lexar Professional 1333X (200MB/s)	
32GB	£69.99
64GB	£99.99

### MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)	
32GB	£21.99
64GB	£43.99

Delkin Professional 375X (56MB/s)	
32GB	£16.99
64GB	£32.99

Sandisk Ultra 320X (48MB/s)	
16GB	£6.99
32GB	£12.99
64GB	£24.99

### Readers & Cases

Lexar USB3 Card Reader	£22.99
Lexar HR1 Workflow Hub	£49.99
Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

## Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 Panasonic	£19.99
DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

### Battery Grips

Professional battery grips, made by Hahnel.	
5DMkII for Canon	£84.99
5DMkIII for Canon	£84.99
6D for Canon	£84.99
7D for Canon	£84.99
70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

### Battery Chargers

Universal Chargers	
Unipal ORIGINAL	£19.99
Unipal PLUS	£24.99
Unipal EXTRA	£29.99

### AA & AAA Chargers

Hahnel TC Novo inc. 4xAA	£8.99
Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

### Other Batteries

Pre-Charged Rechargeables	
AA GP Recyko 3+1 FREE	£5.24
AAA GP Recyko 3+1 FREE	£5.24
AAA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

### Standard Rechargeables

AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

### Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
CRV3 Energizer (1)	£5.99
A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multi-coated Clear Protectors	Hoya HMC Slim Frame UV Filters
37mm £4.99	37mm £10.99	37mm £12.99
40.5mm £4.99	43mm £10.99	40.5mm £12.99
46mm £4.99	43mm £10.99	46mm £12.99
49mm £4.99	49mm £10.99	49mm £11.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		

KOOD Slim Frame Circular Polarisers	Marumi DHG Slim Frame Multi-coated Circular Polarisers	HOYA Pro-1D Slim Frame Multi-coated Clear Protectors
37mm £12.99	52mm £13.99	52mm SPECIAL £16.99
40.5mm £12.99	58mm £15.99	58mm £28.99
46mm £12.99	62mm £17.99	62mm £31.99
49mm £12.99	67mm £19.99	67mm £35.99
52mm £14.99	72mm £21.99	72mm £39.99
55mm £15.99	77mm £24.99	77mm SPECIAL £29.99
58mm £17.99		82mm £49.99
62mm £19.99		
67mm £22.99		
72mm £26.99		
77mm £29.99		
82mm £34.99		
86mm £39.99		
KOOD ND4 & ND8 Filters		
52mm £26.99		
58mm £34.99		

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters	Z-Type: 100mm wide filters
Standard Holder £5.99	Pro Holder £24.99
Wide Angle Holder £6.99	Adapter Rings 52-95mm £8.99
Filter Wallet for 8 Filters £9.99	ND2 Solid £16.99
Adapter Rings 49-82mm £4.99	ND2 Soft Graduated £17.99
Circular Polariser £27.99	ND2 Hard Graduated £17.99
ND2 Solid £12.99	ND4 Solid £16.99
ND2 Soft Graduated £13.99	ND4 Soft Graduated £17.99
ND2 Hard Graduated £13.99	ND4 Hard Graduated £17.99
ND4 Solid £12.99	ND8 Solid £18.99
ND4 Soft Graduated £13.99	ND8 Soft Graduated £19.99
ND4 Hard Graduated £13.99	ND8 Hard Graduated £19.99
ND8 Solid £14.99	Light Blue Graduated £17.99
ND8 Soft Graduated £15.99	Dark Blue Graduated £17.99
ND8 Hard Graduated £15.99	Light Tobacco Graduated £17.99
Light Blue Graduated £12.99	Dark Tobacco Graduated £17.99
Dark Blue Graduated £12.99	Light Sunset Graduated £18.99
Light Tobacco Graduated £12.99	Dark Sunset Graduated £18.99
Dark Tobacco Graduated £12.99	
Light Sunset Graduated £14.99	
Dark Sunset Graduated £14.99	
Starbursts x4, x6, x8 £17.99	
Red/Green/Yellow each £14.99	
Six-piece ND Filter Kit £59.99	
A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).	

## Lens Accessories

Bayonet-Fit Lens Hoods	Screw-Fit Lens Hoods
ES-62 Canon 50/1.8 £9.99	37mm Rubber Hood £3.99
ES-71II Canon 50/1.4 £9.99	40.5mm Rubber Hood £3.99
ET-60 Canon 75-300/4-5.6 £9.99	43mm Metal Hood £5.99
ET-65B Canon 70-300/4-5.6 £9.99	46mm Rubber Hood £3.99
ET-67 Canon 100/2.8 Macro £9.99	46mm Metal Hood £5.99
ET-67B Canon 60/2.8 £9.99	49mm Rubber Hood £3.99
EW-60C Canon 18-55 IS £7.99	49mm Shaped Petal Hood £6.99
EW-63C Canon 18-55 IS STM £9.99	52mm Rubber Hood £3.99
EW-73B Canon 18-55 IS £9.99	52mm Shaped Petal Hood £6.99
EW-78BII Canon 28-135 IS £9.99	55mm Rubber Hood £3.99
EW-78D Canon 18-200 IS £9.99	55mm Shaped Petal Hood £6.99
EW-78E Canon 15-85 IS £12.99	58mm Rubber Hood £3.99
EW-83E Canon 17-40/4.0 £12.99	58mm Shaped Petal Hood £6.99
HB-32 Nikon 18-105 VR £7.99	62mm Rubber Hood £4.99
HB-45 Nikon 18-55 VR £7.99	62mm Shaped Petal Hood £7.99
Stepping Rings	
25mm to 105mm £4.99-5.99	
160 different sizes	
Reversing Rings	
52mm to 77mm £9.99-19.99	
Canon, Nikon, Sony, Olympus and Pentax	
Coupling Rings	
49mm-77mm £9.99-£11.99	
Lens Caps	
Lens Caps Centre-Pinch £2.99	
Body & Rear Lens Caps £3.99	

## Straps & Accessories

peak design

The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99

**BLACKRAPID**

Sling Straps from £29.99

OP TECH USA

Neoprene Straps from £11.99

## Tripods & Monopods

Manfrotto Carbon Fibre Monopod Only £59

**3 Legged Thing**

EVO3 IS HERE

Vyv £149  
Rick £199  
Brian £349

Manfrotto XPRO 3 Way Head £99

**hahnel**

Triad 30 Tripod with BH30 Ball Head Only £39

NEW Manfrotto 190 & 055 tripods from just £149

## Camera Bags

**Billingham**

A big range of Billingham bags starting at £109

**MindShift**

Mind Shift bags from £27

**thinkTANK** photo

Entire range of ThinkTank bags in stock, from just £25.99

## Action Cameras

**GoPro**

Be a HERO.

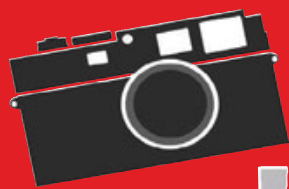
**Genuine GoPro**

Hero+ £49.99  
Hero3+ Black £49.99  
Hero4 Silver £49.99  
Hero4 Black £49.99  
Hero4 Session £49.99  
Battery Hero3+ £14  
Battery Hero4 £14  
Dual Charger Hero3+ £25  
Dual Charger Hero4 £39  
Battery BacPac £39  
LCD Touch BacPac £59  
Blackout Housing £39  
Tripod Mounts £7  
Chest Harness £29  
Head Strap £14  
Helmet Strap £12  
Handlebar Mount £14  
The Handler £21

**HERO4**

A massive range of GoPro Cameras, Batteries, Memory Cards and Accessories in stock at competitive prices!





ffordes  
photographic

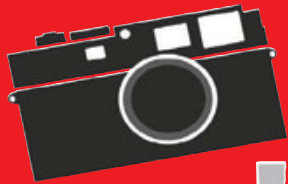
# The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists  
We also PART EXCHANGE and BUY FOR CASH  
Good quality equipment always wanted

<b>Fuji X Lenses</b>		M Bracket.....	Unused £35	Sigma 300mm F2.8 Apo.....	Unused £349	Fuji Finepix X10 Black.....	E++ £199	Nikon D7000 Body Only.....	E++ £359	135mm F5.6 S Planar.....	E+ £179
14mm F2.8 XF.....	E++ / Mint- £499 - £519	Pro Shade E.....	E+ £25	Sigma 300mm F2.8 APO EX DG HSM.....	E++ £1,689	Fuji Finepix X100 Black LTD.....	E+ / E++ £489	Nikon D3200 Body Only.....	Mint- £189	140-280mm F5.6 C Black.....	E+ £499 - £549
16-50mm F3.5-5.6 OIS XC.....	E++ £139	Rotary Finder E.....	E++ £79	Sigma 300mm F4 Apo.....	E+ / E++ £159 - £199	Fuji Finepix X100s Silver.....	E+ £479	Nikon D3000 Body Only.....	E+ £99	140-280mm F5.6 F Variogon.....	E+ £599
16-50mm F3.5-5.6 OIS XC II.....	Unused £219	Speed Grip E.....	E+ £25	Sigma 400mm F5.6 Apo Tele Macro.....	E+ £189	Fuji X-E1 Black Body Only.....	E++ / Mint- £189 - £199	Olympus E3 Body Only.....	E+ £279	150mm F2.8 F.....	E+ £299
18-55mm F2.8-4 XF.....	E++ £259 - £279			Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689	Fuji X-E1 Silver Body Only.....	E+ £179	Olympus E620 + 14-42mm + 40-150mm.....		150mm F4 CF.....	Exc / E+ £249 - £349
18mm F2 XF R.....	Mint- / Unused £199 - £239	<b>Canon EOS</b>		Sigma 600mm F8 Reflex.....	E+ / E++ £99 - £179	Fuji X-E2 Black Body Only.....	Mint- £369	Olympus E620 + 14-45mm + 40-150mm.....	E++ £339 - £349	160mm F4.8 CB.....	E++ / Mint- £349 - £399
23mm F1.4 XF R.....	Mint- £519 - £549	EOS 1N + E1 Booster.....	E+ £189	Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	E++ £279	Fuji X-Pro1 Body.....	E++ £299	Olympus E620 + 14-42mm.....	E+ £289	250mm F5.6 C Black.....	E+ £199
27mm F2.8 XF.....	E++ / Mint- £199 - £219	EOS 1V + E2 Booster.....	E++ £399	Tamron 14mm F2.8 Asph (IF) AF SP.....	E++ £349	Nikon J1 Black + 10mm.....	Unused £179	Olympus E620 + 14-42mm.....	E++ £249	250mm F5.6 CF.....	E+ £299
50-230mm F4.5-6.7 OIS XC.....	E++ £159	EOS 3 + E2 Booster.....	E+ £149	Tamron 17-50mm F2.8 Di II.....	E++ £199	Olympus E-P1 Body Only.....	E++ £79	Olympus E600 + 14-42mm.....	E++ £179	250mm F5.6 CF Super Achromat.....	E+ £1,999
60mm F2.4 XF R Macro.....	E++ £289 - £299	EOS 3 Body Only.....	As Seen £79	Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	Mint- £199	Olympus E-P2 Black Body Only.....	E+ £79 - £89	Olympus E520 + 14-42mm.....	E++ £149	350mm F4 FE.....	E++ £1,099
<b>4/3rds Lenses</b>		EOS 30 Body Only.....	E++ £69 - £119	Tamron 28-75mm F2.8 XR Di AF.....	E+ £169	Olympus E-P2 Chrome Body Only.....	E++ £89	Olympus E510 + 14-42mm + 40-150mm.....	E++ £159	350mm F5.6 C Black.....	E+ £349
Olympus 7-14mm F4 ED Zuiko.....	E++ £749	EOS 30E Body Only.....	As Seen £39	Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £289	Olympus E-P3 + 14-42mm Black.....	E+ £199	Olympus E510 + 14-42mm.....	E++ £159	350mm F5.6 CF.....	E++ £699
Olympus 9-18mm F4-5.6 ED Zuiko.....		EOS 50E + BP50 Grip.....	As Seen / E+ £39 - £69	Tamron 55-200mm F3.5-5.6 SD.....	As Seen £19	Olympus E-P3 Body Only - Black.....	E+ £149	Olympus E450 + 14-42mm.....	E++ £195	500mm F8 C Black.....	E+ £450 - £499
	E+ / E++ £249 - £279	EOS 50E Body Only.....	E+ £39 - £49	Tamron 70-200mm F2.8 Di LD (if) Macro.....	E+ £299	Olympus E-P3 Body Only - Silver.....	E+ £149	Olympus E420 + 17.5-45mm + 40-150mm.....	E++ £189	1.4x E Converter.....	E+ / E++ £249 - £399
Olympus 11-22mm F2.8-3.5 Zuiko.....		EOS RT Body Only.....	Unused £149	Tamron 90mm F2.8 AF Macro.....	E++ £179	Olympus E-PL1 Black + 14-42.....	E++ £109	Olympus E410 + 17.5-45mm F3.5-5.6.....	E++ £119	2x Mutar Converter.....	E+ £249
	E+ / Mint- £249 - £299	10-22mm F3.5-4.5 EFS.....	E++ £299 - £309	Tamron 200-500mm F5-6.3 Di LD AF.....	E++ £489	Olympus E-PL2 Black Body Only.....	Ex Demo £139	Olympus E400 + 14-42mm.....	E+ £129	2xE Converter.....	E++ £249
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £279 - £349	14mm F2.8 L USM.....	Exc £699	Tokina 10-17mm F3.5-4.5 DX Fisheye.....		Olympus E-PL3 Black + 14-42mm + Flash.....	E+ £129	Pentax K7 Body Only.....	E++ £249	Vivitar 2x Converter.....	E- £45
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £689	14mm F2.8 L USM II.....	E+ / E++ £1,199 - £1,349	Tokina 12-24mm F4 ATX PRO SD.....	E++ £279	Olympus E-PL5 Black Body Only.....	E++ £169	Pentax K30 Blue Body Only.....	E++ £249	Teleplus 2x MC6 Converter.....	Unused £79
Olympus 14-35mm F2 SWD.....	E++ £989	15-85mm F3.5-5.6 IS USM.....	E++ / Mint- £389 - £399	Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £289	Olympus E-M1 Black Body Only.....	E++ / Mint- £639 - £649	Pentax K10D Body Only.....	E+ £129	A12 Chrome Mag.....	E+ £99 - £119
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++ £149	16-35mm F2.8 L USM.....	Exc / E++ £549 - £599	Tokina 24-200mm F3.5-5.6 SD.....	E++ £129	Olympus E-M5 Black Body Only. E+ / E++ £279 - £299		Pentax K100D Body Only.....	As Seen £49	A12 TCC Chrome Mag.....	E+ £199
Panasonic 25mm F1.4 Summilux D.....	E++ £349	16-35mm F2.8 L USM MKII.....	E++ £849	Tokina 28-70mm F2.6-2.8 ATX Pro.....	Unused £249	Olympus E-M5 MKII Body Only - BlackMint £749 - £899		Pentax K-r + 18-55mm.....	E++ £139	A16 Black Mag.....	E+ £129
Olympus 25mm F2.8 Zuiko.....	E++ £139	17mm F4.0 L TSE.....	Mint- £1,349	Tokina 28-70mm F2.8 ATX.....	Mint- £199	Olympus E-M5 Silver Body Only. E+ / E++ £259 - £319		Pentax K-r Body Only.....	E+ £129	A16 Chrome Mag.....	E+ £79
Olympus 35mm F3.5 Macro ZuikoE+ / E++ £99 - £129		17-40mm F4 L USM.....	Exc / Mint- £319 - £429	Tokina 28-70mm F2.8 ATX.....	Mint- £199	Panasonic G1 Body Only.....	E+ £49	Pentax *ist DL2 + 18-55mm.....	E+ £119	A24 Black Mag.....	As Seen / E++ £39 - £59
Olympus 40-150mm F3.5-4.5 Zuiko.....		17-55mm F2.8 EFS IS USM.....	E++ / Mint- £399 - £439	Tokina 28-80mm F2.8 ATX Pro.....	E++ £239	Panasonic G3 Black Body Only.....	E++ £89 - £99	Pentax *ist DL Body Only.....	E+ £79	A24 Chrome Mag.....	As Seen / E++ £39 - £125
	E+ / E++ £39 - £49	17-85mm F3.5-5.6 IS USM.....	E+ / E++ £129 - £149	Tokina 35mm F2.8 Macro DX ATX.....		Panasonic G5 Body Only.....	E++ £169	Pentax *ist D + 18-55mm.....	E++ £129	A24 TCC Black Mag.....	E+ £139
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49	18-200mm F3.5-5.6 IS EFS.....	E+ / Mint- £229	Zeiss 21mm F2.8 ZE.....	E++ £899	Panasonic GF-1 Body Only.....	E++ £59	Sigma SD14 + 105mm EX Macro.....	E+ £279	Aptus 22 Digital Back.....	E++ £2,500
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £489	22mm F2 STM.....	Mint- £109	Zeiss 28mm F2 ZE.....	E+ £549	Panasonic GF-2 Body Only.....	E+ £79	Sigma SD9 Body Only.....	As Seen £59	E24 Black Mag.....	E+ / Mint- £169 - £199
Olympus 50-200mm F2.8-3.5 Zuiko.....	E+ / E++ £389	24mm F1.4 L USM MKII.....	E++ / Mint- £919 - £949	Kenko 1.4x Converter DG Pro300.....	E++ £79	Panasonic GF-3 Black Body.....	E++ / Mint- £69 - £79	Sony A700 Body Only.....	E+ / E++ £199 - £279	Emotion 54 Digital Back.....	E+ £1,399
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269	24mm F2.8 EF.....	E++ £149	Sigma 1.4x Apo EX DG Converter.....	Mint- £109	Panasonic GF-3 Red Body.....	Mint- £79	Sony A77 Body Only.....	E+ £429	Bright Matte Screen.....	E+ £49
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £179	24-70mm F2.8 L USM.....	E++ £749	Sigma 2x Apo EX DG Converter.....	Mint- £119	Panasonic GF-5 + 14-42 mm.....	Unused £239	Sony A900 Body Only.....	E++ £749	PM45 Plain Prism.....	E++ £299
Samyang 85mm F1.4 IF MC Aspherical.....	E+ £179	24-105mm F4 L IS USM.....	E+ / E++ £419	2x EF Extender.....	E+ / E++ £109 - £119	Panasonic GF6 Body Only.....	E++ £149			PM5 Prism.....	E++ £199
Olympus 150mm F2 Zuiko.....	E+ £999	28mm F2.8 EF.....	E++ £149	2x EF II Extender.....	E++ £179	Panasonic GH-3 Body Only.....	E++ £399 - £429	<b>Hasselblad H Series</b>		PM90 Prism.....	E+ £159
Olympus EC14 Zuiko Tele Converter.....	E++ £219	35-350mm F3.5-5.6 L USM.....	Mint- £649	300EZ Speedlite.....	E+ / E++ £15 - £29	Panasonic GH1 Body Only.....	E+ £139	H4D Complete (60MP).....	E++ £12,995	PME3 Meter Prism.....	E++ £259
<b>Micro 4/3rds Lenses</b>		45mm F2.8 TS-E.....	E++ £699 - £849	380EX Speedlite.....	E+ £49	Panasonic GX1 Body Only.....	E++ £119 - £129	H4D Complete (40MP).....	E++ £6,499	PME90 Meter Prism.....	Exc £349
Panasonic 7-14mm F4 G Vario.....	E++ £649	50mm F1.2 L USM.....	E++ £889	420EX Speedlite.....	E+ / E++ £69 - £79	Panasonic GX10 Body Only.....	E++ £119 - £129	H3DII Complete (39MP).....	E++ £4,489	SWCM Finder (52036).....	E+ £189
Panasonic 12-32mm F3.5-5.6 OIS G.....	E+ £169	50mm F1.4 USM.....	E++ / Mint- £199 - £219	430EX II Speedlite.....	E++ / Mint- £139 - £149	Pentax Q Body Only.....	E++ £129	H3D Body + 31MP Back.....	E++ £2,989	CW Winder.....	E+ / Mint £179 - £249
Panasonic 12-35mm F3.5-5.6 Asph G.....	E++ £159	50mm F1.8 EF II.....	E+ £49	430EX II Speedlite.....	E++ / Mint- £139 - £149	Samsung NX100 + 20-50mm.....	E++ £79	H2 Complete.....	E+ £1,949	CW Winder + Remote.....	E+ £199
Olympus 12-50mm F3.5-6.3 M Zuiko.....	E+ £139	55-200mm F4.5-5.6 USM.....	E++ / Mint- £69	430EX II Speedlite.....	E++ / Mint- £139 - £149	Samsung NX100D Body Only.....	E+ £99	H2 Body + Prism + Mag.....	E++ £1,250	Extension Tube 16E.....	E++ £75 - £79
Panasonic 12.5mm F12 G 3d.....	Mint- £109	60mm F2.8 EFS Macro.....	E++ / Mint- £199 - £219	540EZ Speedlite.....	E+ / E++ £39 - £49	Samsung NX1100 + 20-50mm.....	Mint- £145	H1 Complete.....	E+ £1,199	Extension Tube 32E.....	E++ / Mint- £79 - £89
Panasonic 14-140mm F4-5.8 OIS.....	E++ £249	70-200mm F2.8 L IS USM.....	Exc / E+ £549 - £599	540EZ Speedlite.....	E+ / E++ £39 - £49	Sony A5000 + 16-50mm F3.5-5.6 PZ.....	Mint- £179	H1 Body Only.....	E+ / E++ £689	Extension Tube 55.....	E+ £30
Panasonic 14-42mm F3.5-5.6 Asph OIS.....		70-200mm F4 L IS USM.....	E++ £599 - £619	550EX Speedlite.....	E+ / E++ £99 - £109	Sony A5100 Body Only.....	Unknown £299	28mm F4 HCD.....	E++ / Mint- £2,389 - £2,450	Extension Tube 56E.....	E+ £59
	E+ / E++ £69 - £79	70-200mm f4 L USM.....	Mint- £369	580EX Speedlite.....	E+ / E++ £99 - £109	Sony A7R Body Only.....	Mint- £1,049	35mm F3.5 HC.....	E+ / E++ £1,189 - £1,389	Proflash 4504.....	E+ £149 - £159
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79	70-210mm F3.5-4.5 USM.....	E++ £99	580EX Speedlite.....	E+ / E++ £129 - £159	Sony NEX3 + 16mm F2.8.....	E++ £139	50-110mm F3.5-4.5 HC.....	E+ £1,650 - £1,850	<b>Leica M Series</b>	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129	70-210mm F4 EF.....	E++ £69	580EX Speedlite.....	E+ / E++ £129 - £159	Sony NEX3 + 18-55mm.....	E++ £129	120mm F4 HC Macro.....	E+ / E++ £1,649 - £1,799	M Monochrom Black Body Only.....	
Olympus 15mm F8 Body Cap Lens.....	E++ £39	75-300mm F4-5.6 EF III.....	As Seen £39	Metz 15 MS-1 Flash.....	E++ £179	Sony NEX5 + 16mm F2.8.....	E+ £159	1.5x HHS Tilt/Shift Converter.....	Mint- £2,495	M Monochrom Chrome Body Only.....	E++ / Mint £3,989 - £4,289
Voigtlander 17.5mm F0.95 Asph.....	E++ £649	80-200mm F4.5-5.6 EF III.....	E++ £49	Metz 40M22 Flash.....	Unused £69	Sony NEX7 + 18-55mm.....	E+ / E++ £449	1.7x H Converter.....	E++ / Mint- £599 - £699	M Monochrom Chrome Body Only.....	Mint £3,999
Olympus 17mm F2.8 M.Zuiko.....	E++ £129	85mm F1.2 L USM.....	E++ £899	Metz 50AF1 Digital.....	E+ / E++ £89 - £99	<b>Digital SLR Cameras</b>		Extension Tube H 13mm.....	E++ £165	M (240) Black Body Only.....	E+ / Mint- £3,649 - £3,849
Panasonic 25mm F1.4 DG Summilux.....		85mm F1.2 L USM MKII.....	E++ £1,019	Nissin 5000GW Flash.....	Unused £59	Canon EOS 1DS MKIII Body Only.....	E+ £1,239	Hmi100 Polaroid Mag.....	E+ / E++ £59 - £149	M9 Black Body Only.....	E+ £2,299 - £2,399
	E++ / Mint- £289 - £339	85mm F1.8 USM.....	E+ / Mint- £189 - £219	Nissin Di866 Flash.....	E++ £89	Canon EOS 1DS MKII Body Only.....	As Seen / Exc £299 - £499	HVM Turret Finder H.....	E++ £219	M9 Steel Grey Body Only.....	E++ £2,399
SLKR Magic 26mm F1.4 - Micro 4/3rds.....	E++ £59	100mm f2 USM									



See up to 3 images of each used item on website  
Website updates used equipment list 10-15 times daily  
All items come with 6 month warranty - (unless stated)  
Our knowledgeable staff are on hand and ready to help



35mm F1.4 Asph M Black.... E+ / E++ £1,749 - £2,149	70-350mm F4.5 ..... E+ £169	Schneider 90mm F4.5 PC-TS Makro ..... E++ £1,949
35mm F1.4 Asph M Black 6bit ..... E+ / Mint- £1,749 - £2,899	75-200mm F4.5 R 3cam ..... E+ / E++ £99 - £149	Sigma 10-20mm F4-5.6 DC HSM ..... E++ £249
35mm F1.4 Black ..... Exc £1,149	80mm F1.4 R 3cam ..... E+ £1,599	Sigma 14mm F2.8 D EX Asph. .... E++ £349
35mm F2 Asph M Black 6bit ..... Mint- £1,599	80-200mm F4.5 R 3cam ..... E+ £189 - £199	Sigma 17-50mm F2.8 EX DC HSM ..... Mint- £239
35mm F2 Asph M Chrome.. E+ / Mint- £1,299 - £1,450	105-280mm F4.2 Vario ROM ..... E+ £2,499	Sigma 18-50mm F2.8 EX DC HSM ..... E++ £149
35mm F2.5 M Black 6bit + Hood ..... Mint- £949	135mm F2.8 R 2cam ..... E++ £199	Sigma 18-250mm F3.5-5.6 DC OS ..... E+ £179
50mm F0.95 Asph M - Black ..... Mint- £6,499	135mm F2.8 R 3cam ..... E+ £169 - £249	Sigma 28-70mm F2.8 EX Asph ..... E+ £149
50mm F0.95 Asph M 6bit - Black ..... E+ / Mint- £5,989 - £5,999	180mm F2.8 R 3cam ..... Exc / E++ £299 - £499	Sigma 30mm F1.4 EX DC HSM ..... E++ £159
50mm F1.0 M Black 6bit ..... Mint- £3,999	180mm F4 R 3cam ..... E+ £299	Sigma 35mm F1.4 DG HSM A ..... E++ £499
50mm F1.4 Asph M Black ..... E++ £1,799	250mm F4 R 3cam ..... E++ £299	Sigma 50-150mm F2.8 Apo HSM II ..... E+ £349
50mm F1.4 Asph M Chrome 6bit ..... E++ £1,889	Canon 400mm F2.8 FD L ..... E+ £999	Sigma 50-500mm F4.5-6.3 APO DG OS HSM E++ £599
50mm F2 Black ..... Mint- £749	1.4x Apo Extender R ..... E++ £299 - £349	Sigma 105mm F2.8 EX DG Macro ..... E+ £199
50mm F2 Collapsible ..... As Seen / E+ £299 - £389	2x Extender R ..... Exc / Mint- £49 - £129	Sigma 150-500mm F5-6.3 APO DG OS HSM ..... E+ / E++ £429 - £449
50mm F2.8 Elmar ..... E++ £299 - £349	Angle Finder R ..... E+ / E++ £39 - £99	Sigma 180mm F3.5 Apo EX Macro ..... E++ £349
50mm F2.8 M Chrome 6bit ..... E++ £649	Angle Finder R (14300) ..... E++ £59 - £125	Sigma 300mm F2.8 APO EX DG HSM ..... E++ £1,689
50mm F3.5 Chrome ..... E+ £229	Bellows R + 100mm F4 R ..... As Seen / E++ £199	Sigma 300mm F4 Apo D ..... E++ £179
65mm F3.5 Elmar ..... E+ / E++ £245 - £299	Bellows Unit R ..... E+ £89	Sigma 500mm F4.5D Apo EX HSM ..... E+ £1,849
75mm F2.5 Black 6 BIT ..... Mint £999	Macro Adapter R ..... E++ / Mint- £69 - £125	Tamron 14mm F2.8 Asph (IF) AF SP ..... New £395
90mm F2 Apo M Black 6bit ..... Exc £1,499	Motordrive Set R8/R9 ..... E+ £249	Tamron 17-50mm F2.8 XR Di II ..... E+ £179
90mm F2 Black ..... E++ £649	Motorwinder R8/R9 ..... E+ / E++ £129 - £249	Tamron 17-50mm F2.8 XR Di II VC ..... E++ £249
90mm F2 Chrome ..... E++ £650	R8/R9 Remote control ..... E++ £99	Tamron 18-270mm F3.5-5.6 Di VC ..... E+ £179
90mm F2 M Chrome ..... E++ £989 - £999	<b>Nikon AF</b>	Tamron 20-40mm F2.7-3.5 SP Asph ..... E+ £179
90mm F2.5 Black 6 BIT + Hood ..... Mint- £949	F6 Body + MB40 Grip ..... E++ £789	Tamron 24-70mm F2.8 Di VC USD ..... E+ £589
90mm F2.8 Black ..... As Seen £299	F6 Body Only ..... E+ £699	Tamron 28-200mm F3.8-5.6 Asph ..... Mint- £79
90mm F2.8 Chrome ..... As Seen / E+ £179 - £349	F5 Anniversary Body Only ..... E++ £699	Tamron 28-300mm F3.5-6.3 XR Di ..... E++ £99
90mm F2.8 M Black ..... E+ £789	F5 Body + DA-30 Action Finder ..... E+ £349	Tamron 70-200mm F2.8 Di ..... E++ £349
90mm F4 Collapsible ..... E++ £269	F5 Body Only ..... As Seen / E+ £149 - £299	Tamron 70-200mm F2.8 VC USD ..... Mint- £789
90mm F4 Elmar ..... Exc / E+ £195 - £199	F4E Body Only ..... E+ £179	Tamron 90mm F2.8 SP Di Macro ..... E++ £229
90mm F4 Elmar £39 ..... E+ £199 - £249	F4 Body Only ..... E+ £149	Tamron 90mm F2.8 SP Macro AF ..... E+ £159
135mm F2.8 Black ..... E+ / E++ £299 - £349	F100 Body + MB15 Grip ..... E++ £179	Tamron 200-400mm F5.6 AF LD ..... E++ £219
135mm F2.8 M Black ..... E++ £389	F90X + MF26 Back ..... As Seen £29	Tokina 11-16mm F2.8 ATX Pro DX ..... E+ £329
135mm F4 Black ..... Exc / E+ £349 - £389	F90 Body Only ..... As Seen £29	Tokina 11-16mm F2.8 ATX Pro DX II ..... Mint- £329
135mm F4 Chrome ..... E+ £249	10.5mm F2.8 G AF ED DX Fisheye ..... Mint- £369	Tokina 12-24mm F4 ATX PRO SDe+ / E++ £249 - £259
135mm F4 M Black ..... E++ £799	12-24mm F4 G AFS DX ED ..... E++ £369 - £389	Tokina 16-50mm F2.8 DX ATX ..... New £399
135mm F4.5 Hektor ..... As Seen £69 - £99	16-35mm F4 G AFS ED VR ..... E++ £659	Tokina 20-35mm F2.8 ATX Pro ..... E++ £299
18mm Chrome Viewfinder ..... E++ £379 - £399	16-85mm F3.5-5.6 G ED VR AFS DX ..... E++ / Mint- £299 - £329	Tokina 35mm F2.8 Macro DX ATX ..... E++ / New £249 - £325
21/24/28mm Viewfinder - Black ..... E++ £249	17-55mm F2.8 G AFS DX IFED. E+ / Mint- £449 - £549	Tokina 80-400mm F4.5-5.6 ATX ..... E++ £249
21mm Black Viewfinder ..... E++ £199	18mm F2.8 AFD ..... E++ £649	Tokina 100mm F2.8 AF PRO D ATX ..... E++ £249
24mm Black Viewfinder ..... E++ £179 - £199	18-55mm F3.5-5.6 AFS ..... E++ £59	Voigtlander 20mm F3.5 SLII ..... E++ £299
Angle Finder M ..... E++ £149	18-55mm F3.5-5.6 G AFS VR ..... E++ £79	Zeiss 18mm F3.5 ZF.2 ..... E++ £749
Bellows II ..... E+ £85	18-55mm F3.5-5.6 G AFS VR II ..... Mint- £89	Zeiss 21mm F2.8 ZF ..... E++ £799
Large B&S Head ..... Exc / E+ £35 - £45	18-70mm F3.5-4.5 G AFS ED DX. E+ / E++ £89 - £109	Zeiss 21mm F2.8 ZF2 ..... Mint- £989
Macro Adapter M ..... E++ £269	18-200mm F3.5-5.6 G AFS DX VR II ..... E++ £319	Zeiss 25mm F2.8 ZF ..... E++ £499
Motor M ..... E++ £199 - £249	20mm F2.8 AFD ..... E+ / E++ £279 - £349	Zeiss 35mm F2 ZF2 ..... E++ £599
<b>Leica R Series</b>	20-35mm F2.8 AFD ..... Exc / E+ £299 - £449	Zeiss 85mm F1.4 ZF ..... New £799
R9 Anthracite Body Only ..... E+ £699	24mm F1.4 G AFS ED ..... Mint- £1,099	Zeiss 85mm F1.4 ZF.2 ..... E++ £749
R9 Black Body Only ..... E++ £649 - £749	24mm F2.8 AFD ..... E++ £249	Kenko 1.4x Converter DG Pro300 ..... E++ £79
R8 Black Body Only ..... E+ / E++ £299 - £349	24-70mm F2.8 G AFS ED ..... Mint- £899	TC-14EII Converter ..... E++ £199
R8 Chrome Body Only ..... E+ / E++ £229 - £349	24-85mm F3.5-4.5 G ED VR ..... E++ £319	TC-20EII Converter ..... E++ £179
R7 + Winder R ..... E++ £349	24-120mm F4 G AFS G ED VR ..... E++ / Mint- £639	Metz 54M24i Flash ..... E++ £79
R7 Black Body Only ..... E+ £299	28-70mm F2.8 AFS ..... E+ £549	Nissin 5000GW Flash ..... Unused £59
R7 Chrome Body Only ..... E+ / E++ £299 - £349	28-85mm F3.5-4.5 AF ..... E+ £69	Nissin 6000GT Flash ..... Unused £59
R6.2 Black Body Only ..... E+ / E++ £449	28-300mm F3.5-5.6 G ED AFS VR ..... E+ / Mint- £449 - £499	Nissin Di466 Flashgun ..... E++ £39
R6.2 Chrome Body Only ..... E++ £449	35mm F1.8 G AFS DX ..... E++ £109	Nissin Di622 Flashgun ..... Mint- £69
R6 Black Body Only ..... E+ £289 - £349	35mm F2 AFD ..... E++ £189 - £199	Sigma EF430 Super Flash ..... E+ £39
R6 Chrome Body Only ..... E++ £299	50mm F1.4 AFN ..... E++ £129	Sigma EF500 Super Flash ..... E+ / E++ £29 - £35
R5 Black Body Only ..... E+ / E++ £199 - £299	50MM F1.4 G AFS ..... E++ £199 - £219	Sigma EF530 ST DG TTL Flash ..... E++ £79
R5 Chrome Body Only ..... E++ £349	50mm F1.8 G AFS (Retro) ..... Mint- £169	Sigma EM-140 DG Macroflash ..... Mint- £219
RE Black Body Only ..... E+ £179 - £219	60mm F2.8 AF Micro ..... E+ £219	R1C1 Speedlight Commander Set ..... Mint- £429
R4S Model 2 Black Body Only ..... E+ £119	60mm F2.8 AFD Micro ..... E++ £249	SB21B Ringflash ..... E++ £99 - £179
R4 Black Body Only ..... E+ / E++ £99 - £159	70-200mm F2.8 G AFS ED VR ..... Mint- £779	SB22 Speedlight ..... E++ £35
R3 Black Body Only ..... E+ / E++ £129 - £159	70-200mm F2.8 G AFS ED VR II ..... E++ / Unused£1,199 - £1,389	SB22S Speedlight ..... E+ / E++ £35 - £39
R3 MOT + Winder ..... E+ / E++ £239 - £299	70-200mm F4 G VR ED ..... E++ £749	SB24 Speedlight ..... E+ £39
SL2 Anniversary Body Only ..... E++ £649	70-210mm F4 AF ..... E++ £179	SB25 Speedlight ..... E++ £49
SL2 Black Body Only ..... E+ £299	70-300mm F4-5.6 AFG ..... E+ / E++ £59	SB26 Speedlight ..... E+ / E++ £49 - £59
SL Chrome + 50mm F2 ..... E+ £289	70-300mm F4-5.6 ED AFD ..... E+ £119	SB27 Speedlight ..... E++ £59
SL Chrome Body Only ..... E+ / E++ £169 - £249	70-300mm F4-5.6 G AFS VR ..... E++ / Mint- £279	SB28 Speedlight ..... E+ / E++ £59 - £69
21mm F4 R 3cam ..... Exc / E+ £399 - £599	75-240mm F4.5-5.6 AFD ..... E++ £89	SB50DX Speedlight ..... E+ / E++ £39 - £49
21mm F4 ROM ..... E+ £599	80-400mm F4.5-5.6 AFD VR ..... E++ £489	SB600 Speedlight ..... E+ / E++ £109 - £149
21-35mm F3.5-4 Asph ROM ..... E++ £6,499	85mm F1.4 AFD ..... E+ / E++ £625 - £649	SB800 Speedlight ..... E+ / E++ £139 - £149
..... E++ / Mint- £1,449 - £1,499	85mm F1.8 AFD ..... E++ / Mint- £229 - £239	SB900 Speedlight ..... E++ £199
24mm F2.8 R 3cam ..... As Seen £299	105mm F2.8 AFD Micro ..... E+ £329	SB910 Speedlight ..... Mint- £279
24mm F2.8 ROM ..... E++ £899 - £999	105mm F2.8 AFS G VR Micro ..... E++ / Mint- £499	SD8 Battery Pack ..... E++ £35
28mm F2.8 PCS Shift ..... E++ £849	135mm F2 D AF DC ..... E++ £789	
28-70mm F3.5-4.5 R 3cam ..... E+ £299	180mm F2.8 ED AFD ..... Mint- £489	
28-70mm F3.5-4.5 ROM ..... E+ / E++ £349	200-400mm F4 G VR AFS IFED ..... E++ / Mint- £2,749 - £2,799	
35mm F4 PA Curtagton ..... E++ £399	300mm F4 AFS IFED ..... E+ / E++ £679 - £749	
35-70mm F2.8 Asph ROM ..... E++ £6,499	500mm F4 AFS IFED II ..... E+ £2,950	
50mm F2 R 3cam ..... E++ £349	Samyang 14mm F2.8 AE ED AS IF UMC ..... E++ £229	
60mm F2.8 R 3cam Macro ..... E+ £299	Samyang 24mm F1.4 AE ED AS UMC ..... Mint- £379	
60mm F2.8 R Macro + Tube ..... E+ £349		
70-180mm F2.8 Apo ..... E++ £2,999		
70-210mm F4 R 3cam ..... E++ £349 - £449		

We Have Lots More  
Please Call Us

## Dust problems on your sensor?



Effect of dust (left) and M9P sensor (below)



## VisibleDust

### Find the problem...

Unless you can see where you need to clean, it is very difficult to know how to proceed. Whatever camera you own, Visible Dust have a sensor viewing system that is perfect for your needs. Swablight, MiniQuazar and Quazar sensorscopes should be your start point.

**Swab Light From ..... £21.99**  
**Mini Quazar 7x from ..... £64.99**

### Give it a blow...

Dust on your sensor can often be removed quickly and simply by using our Zeeion blower. You are certain that dust free air is blown at your sensor because Zeeion is made from static free Silicon RX material, and has a one-way valve at the front, and a dust filter at the rear intake.

**Zeeion Blower From ..... £44.99**

### For more stubborn problems...

For dust that is harder to dislodge, Visible Dust have a choice of brushes in the Arctic Butterfly range that have specific design qualities guaranteed to make light work of the task. Arctic Butterfly models rotate at high speed to achieve dust removal, and the Super Bright model has a built-in light to guide you. You can also attach our HDF Sensor Brush to Arctic Butterfly for a really high density fibre option, designed to remove excessively dusty deposits.

**Arctic Butterfly (SL707) From ..... £69.99**

### You may need to swab your sensor...

If you have a stubborn stain on your sensor that won't go away, then Smear Away™ is your answer. Specially formulated to protect your sensor as it cleans away oil and lubricant, Smear Away™ also provides an anti-static barrier to reduce further contamination. It is recommended to use Smear Away™ with VisibleDust MXD-100 (green) Sensor Swabs. (For full details of other wet cleaning options from Visible Dust, please see our website).



A new product for use with Visible Dust wet cleaning systems is the Arctic Beez™ pulsating device (patent pending), with a frequency of 13000 rpm and a unique buzzing sound similar to that of bees. This vibration is carried to the swab which is placed inside the device cavity, and uses soft sonic vibration to loosen dirt and stain on the sensor. It works 4X more efficiently than when the swab is used alone.

**EZ Sensor Swab Kits From ..... £19.99**  
**Arctic Beez ..... £109.99**



Connect  
NOW

Established 1960

Shop On-Line 24/7  
Shop open Mon-Fri  
9 till 5.30

Pay by Cash or Cheque plus...



Prices correct when compiled. E&OE.



THOUSANDS OF PRODUCTS AVAILABLE - FREE SIX MONTH WARRANTY ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)

0845 459 0101

# Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for cash or an upgrade
- ✓ Free collection from anywhere in the EU
- ✓ Free next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



FREE

## Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



## We Arrange Collection

On a suitable day for you, at no extra cost.



## You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)

0845 459 0101





# Amateur Photographer CLASSIFIED

## Cameras for Sale

**SEPIA MEMORIES**  
Tel: 01524 425508. Open Tue-Sat 10am - 5pm  
56A, Queen Street, Morecambe. LA4 5EP. 6miles J34/35 M6

Agfa Karat 3.5, Solinar lens Nice.....£32.00  
Akarelle (1954).....£32.00  
Balda Baldalux 6 x 9.....£25.00  
Canon FD fit Tokina 70-210 .....£18.00  
Canon/Tamron AF 70-300 boxed .....£59.00  
Exakta Varex VX + Meritar .....£65.00  
Exa IIB + 50mm Domiplan .....£25.00  
Fed 2 + 50mm & case-Nice .....£39.00  
Minolta SRT 100X + f2, 45mm.....£39.00  
Minolta MD/Tokina 28-105 .....£20.00  
Miranda RE Sensomat + 3 lenses .....£75.00  
Nikon FG body.....£39.00  
Nikon Non AI, f2, 50mm.....£32.00  
Nikon AIS, 35-105mm.....£35.00  
OM OM10 + 50mm, M/Adpt  
& case.....£35.00  
Olympus T20 Dedicated flash .....£18.00  
Pentacon FM, Very clean .....£55.00  
Pentax SV + f2, 55mm.....£39.00  
Pentax SP500 + f2, 55mm.....£35.00  
Pentax 110, 2.8, 50mm (135 equiv) .....£20.00  
Praktica IVF + Tessar.....£29.00  
Praktica Nova B + 50mm Domiplan ....£20.00  
Soligor TM, M42 Slr.....£39.00  
Voigtlander Vito B.....£25.00  
Weston Master V + Case .....£25.00  
Yashica Minister II CRF .....£15.00  
Zorki 1c + 50mm & case .....£49.00  
Zorki 1d + 50mm & case.....£49.00  
Zorki C(S) + 50mm.....£49.00  
Zorki 4, 10th Anniversary model .....£39.00  
Zorki 6 + 50mm & case .....£34.00

**Lots more online. See website**  
**[www.sepiamemories.com](http://www.sepiamemories.com)**




## Lenses For Sale

**ZEISS LENS.** ZF.2 Nikon Fit. 25mm  
F2 Distagon £900. 35mm F2  
Distagon £550. 85mm F1.4 Planar  
£600. All boxed in mint condition.  
Very little use.  
Tel: 01708755462 (Essex)

Please mention  
**amateur**  
**Photographer**  
when responding  
to adverts

## Accessories

**Aaduki Multimedia Insurance**  
QUOTE AND BUY ONLINE 24 HOURS A DAY  
**INSURANCE FOR  
EQUIPMENT, LIABILITY AND  
PROFESSIONAL INDEMNITY**  
**01837 658880**  
**[www.aaduki.com](http://www.aaduki.com)**

  Aaduki Multimedia  
 @NikAaduki

## Black & White processing

**KAREN WILLSON BRISTOL**  
Superior quality processing &  
printing.  
**Tel: 01179 515671**  
**[www.kwfilmprocessing.co.uk](http://www.kwfilmprocessing.co.uk)**

## Classic Dealer

**Buy or sell at Manchester's  
largest selection of used  
photographic equipment**



**The Real Camera Co.**  
Sevendale House  
7 Dale Street  
Manchester M1 1JA  
**Tel/Fax: 0161 907 3236**  
**E-mail: [sales@realcamera.co.uk](mailto:sales@realcamera.co.uk)**

## MALCOLM TAYLOR FOR CLASSIC LEICA SALES & REPAIRS SERVICE

Good stock of used Leica bodies,  
lenses and accessories available.  
Fully equipped workshop on premises for  
repair and service of your classic Leicas,  
R/F Nikons and Canons including  
accessories and lenses and also vacuum  
coating facilities. Please enquire.  
M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford, HR6 9SZ

**Tel: 01568 770542**

## Camera Fairs

**teddingtonphotographic**

*New and used photographic specialist*

**BUY & SELL QUALITY  
USED PHOTOGRAPHIC  
EQUIPMENT**

**020 8977 1064**

[www.teddingtonphotographic.com](http://www.teddingtonphotographic.com)

## Wanted

**Peter Loy**  
COLLECTABLE CAMERA SPECIALISTS

**CAMERA COLLECTIONS  
WANTED**

**Tel: +44 (0)20 8867 2751**

Call us - we can come to you  
(UK & Europe)

**[www.peterloy.com](http://www.peterloy.com)**

## Light Tents

**Light Tents, Tabletop Studios  
& Fluorescent Lighting**

 **TSK80**

80cm Tabletop Studio Kit £229.90  
200cm Portrait Studio Cube £299.00  
Acrylic Riser Tables (Black+White) £19.95  
7 Bulb Lighting + Octagon Softbox £299.00 pair

**01530 272229**  
all prices plus p&p  
**Fast Despatch**

**[www.stevesphotoshop.co.uk](http://www.stevesphotoshop.co.uk)**

## Studios

**[www.pauls-studio.co.uk](http://www.pauls-studio.co.uk)**  
Reading - M4 West of London

Studio Hire & Model Studio Days.  
One to One Courses Studio Lighting, Portrait,  
Glamour, Nude, Art Nude and More.  
Free Model Photoshoot Lottery. 07930 462906  
[www.pauls-studio.co.uk](http://www.pauls-studio.co.uk) [info@pauls-studio.co.uk](mailto:info@pauls-studio.co.uk)

 Ashlea Louise

## Consumables

**on-linepaper.co.uk**  
The online paper specialists

**Hahnemühle FINEART**  
**somerset enhanced**  
ST CUTHBERTS MILL

**CANSON**  
SOLIDIFY

**MUSEO**  
FINE ART PAPER

**PermaJet**

**Fotospeed**

**ILFORD GALERIE**  
PROFESSIONAL GRAIN PHOTO PAPER

**The whole range in stock for  
next day delivery**

**Bockingford, Somerset  
Enhanced, new Photo Satin**

**Platine Fibre Rag, HiGloss  
and the new HD Canvas**

**Silver Rag, Portfolio and the  
super Dmax, Museo Max**

**Gloss, Pearl, Fine Art papers  
and quick delivery**

**Platinum Baryta and the new  
Natural Textured**

**The whole range at fantastic  
web prices**

We stock: Canon, Hahnemühle, PermaJet,  
Epson, Hawk Mountain, Ilford, Innova,  
Fotospeed, Somerset, FujiFilm, Kodak,  
Museo & Imajet.

**FREE UK DELIVERY ON ALL  
ORDERS TILL AUG 31  
CHECKOUT CODE AP158**

**50 x A5 Imajet Pre-Scanned Fine Satin Matt Cards c/w Envelopes...£12.99**

**Call 01892 771245 or email [sales@onlinepaper.co.uk](mailto:sales@onlinepaper.co.uk)**  
 Like us on Facebook for more great offers





# Final Analysis

**Roger Hicks considers...** Bulgarian refugees, Edirne, Turkey, 1989, by John Vink



© JOHN VINK/MAGNUM PHOTOS

**Y**ou have 24 hours to pack up all your belongings. After that you will be expelled from your country. Friends, or at least friends of friends, have been shot for resistance: for refusing to change their names; for continuing to speak the language of their ancestors, the language you share with them. In 1989 alone, more than 300,000 people take the hint and flee the country voluntarily. They become refugees: Bulgarians of Turkish origin, in refugee camps in Turkey. In due course, after the fall of Todor Zhivkov, more than half of them will return.

Photographing refugees is heart-rending. I know. I've done it. You want to help them personally. You can't. There are simply too many of them, and there's only one of you. No one knows exactly how many refugees there are in the world, but the best

estimates are in the low tens of millions.

As a photographer, you can at least try to make people aware of their plight. Even then, you can only do a little, for one group at a time. I've only ever photographed Tibetans, but as well as these Bulgarians, Vink has photographed Afghan, Khmer and Kurdish refugees. His photography is concerned with roots, with belonging, with identity.

The trouble is, photographing refugees is both too difficult and too easy. The first difficulties are logistical: funding the trip, getting the visas and permissions. Once you are there, it's also all too easy to fall into 'poverty tourism', the quaint, the picturesque, the clichéd. Then there's another difficulty. Refugees are distressingly human. They refuse to be objectified, classified, observed from the outside. Instead, they invite you in for food, share jokes, show off their children.

They're just like the rest of us, except that they have almost nothing.

That's what is so clever about this image: the mixture of the familiar and the unfamiliar. The little girl's pose, the expression on her face, the woman stooping down to her level: all this is universal. But then there's the crowding of the picture, the people apparently queuing for something – probably food – and the chaos. From a camera club point of view it's a disaster: the little girl's chopped-off feet, people's backs, tones blurring into one another, the two figures on the left that are so hard to read. And yet it works, precisely because it captures that chaos and the way in which people create (or re-create) the familiar in the context of disaster. The picture could easily be a failure. Quite possibly the picture before and the picture after were failures. But this one isn't.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Alex Webb**



### Nikon D610

Affordable Full-frame DSLR

**FREE GRIP**



In stock from **£1,184.00**

Claim a **FREE** Nikon MB-D14 Battery Grip worth **£239.99** when you purchase this camera

### Nikon D7200

Fantastic Stills & HD Movies

**FREE GRIP**



In stock from **£849.00**

Claim a **FREE** Nikon MB-D15 Battery Grip worth **£269.00** when you purchase this camera

### Olympus OM-D E-M1

**FREE GRIP**

**£150 TRADE-IN**



In stock from just **£749.00\***

Claim a **FREE** Olympus HLD-7 Battery Grip worth **£179.00** when you purchase this camera  
\*Price shown includes £150 trade-in see [www.parkcameras.com/promo-offers](http://www.parkcameras.com/promo-offers) for details

### Olympus E-M5 II

**INTEREST FREE CREDIT!**



In stock from just **£869.00**

Take advantage of 1 years interest free credit when you buy any new Olympus OM-D E-M5 II

### Canon EOS 5DS

Setting a new benchmark for full-frame DSLRs, providing the flexibility to shoot a wide range of scenes & subjects – making it ideal for large format images, or where you really need the detail.

The body is water & dust resistance, to operate in demanding situations. Within the body itself, the camera works just as hard with dual DIGIC 6 processors providing the rapid performance & responsiveness required to deliver first-class images with exceptional colour reproduction.



**£250 LENS CASHBACK**

**EOS 5DS Body Only £2,999.00 • EOS 5DSR Body Only £3,199.00**

See web for latest availability

### Make your own kit & save £££'s



Canon EOS 5DS Body + 16-35mm f/4L IS USM

**Save £120**

**£3,616**

Price shown includes £120 Cashback claimed from Canon



Canon EOS 5DS Body + 70-200mm f/2.8L IS II

**Save £250**

**£4,248**

Price shown includes £250 Cashback claimed from Canon



Canon EOS 5DS Body + 100-400mm f/4.5-5.6L

**Save £250**

**£4,748**

Price shown includes £250 Cashback claimed from Canon

### Panasonic DMC-GX8

The Panasonic GX8 is a new addition to the LUMIX G range of compact system cameras, featuring a new 20.3 megapixel sensor (the highest picture quality of any LUMIX G), dual Image Stabilisation, a tiltable Live Viewfinder and 3.0" Free-angle LCD screen.

**UP TO £300 TRADE-IN**

**NEW!**



From **£949.00\***

\*Price shown includes £120 trade-in bonus! Up to £300 trade-in bonus available with kits

Pre-order now for one of the first available stocks in the UK

Due mid August see [blog.parkcameras.com](http://blog.parkcameras.com) for our 'first-look' review

### Panasonic FZ330

**NEW**



Coming Soon at **£499.00**

Pre-order now for one of the first available stocks in the UK - Due mid August

### Panasonic DMC-GM5 + 15mm Leica Lens

**SAVE £450**



In stock at just **£599.00**

Please mention AP to claim this very special price!

### Fujifilm X-Pro 1 + 18mm & 27mm Lenses

**£80 TRADE-IN BONUS**

**FREE CASE**



In stock - only **£569.00\***

\*Price shown includes £80 trade-in bonus, see [www.parkcameras.com/promo-offers](http://www.parkcameras.com/promo-offers) for details

### Fujifilm X-T10

**£80 TRADE-IN BONUS**



In stock - from **£419.00\***

\*Price shown includes £80 trade-in bonus, see [www.parkcameras.com/promo-offers](http://www.parkcameras.com/promo-offers) for details

### Sony RX100 III

**£50 CASHBACK**



In stock - only **£519.00\***

\*Price shown includes £50 cashback, you pay £569.00 and claim £50 cashback from Sony

### Tamron SP 150-600mm f/5-6.3 Di VC USD f/2 DG HSM ART

**£100 CASHBACK**



In stock - only **£769.00\***

\*Price shown includes £100 Cashback, you pay £869 and claim £100 cashback from Tamron



Touch & try stores in Burgess Hill & London



Experts in photography



Unbeatable stock availability



UK's largest independent photography store



Competitive low pricing



Award winning customer service



Family owned & run since 1971



Extensive product range



UK stock with UK warranty

**Vote for us!**



We'd ❤ it if you could for us in the What Digital Camera/AP Good Service awards - Vote at [www.whatdigitalcamera.com/gsa](http://www.whatdigitalcamera.com/gsa)

# PARKCameras



York Road  
**BURGESS HILL**  
RH15 9TT

**Tel: 01444 23 70 60**  
**[www.ParkCameras.com/AP](http://www.ParkCameras.com/AP)**

53-54 Rathbone Place  
**LONDON**  
W1T 1JR

All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



A close-up, high-contrast photograph of a man's face, looking down at an Olympus OM-D E-M5 Mark II camera he is holding. The camera is silver and black, with a large lens. The man's face is partially in shadow, and his eyes are focused on the camera. The background is a soft, out-of-focus grey.

# OLYMPUS

Your Vision. Our Future

## Olympus Cameras

# A new perspective.

What has continued to motivate us over the years? Outstanding innovation that generates new perspectives and new possibilities.

The new OM-D E-M5 Mark II features the world's most powerful 5-axis image stabilisation system\*, producing breathtakingly sharp images even in low light and shake-free movies, all without the need for a tripod.

\*According to CIPA Standard 12/2014.

Discover more: [anewperspective.olympus.co.uk](http://anewperspective.olympus.co.uk)



**WIN!** A Canon EOS C100 II



# Master Video WITH YOUR DSLR

BROUGHT TO YOU BY THE MAKERS OF  
THE **VIDEO MODE**

In association with

**Canon**

**LEARN HOW TO...**

- Stabilise your camera
- Record better audio
- Master focusing & exposure

**+  
21**

**EXPERT TIPS**

Our essential guide to  
making better videos

**£10,000  
IN PRIZES  
TO BE WON!**

In our Amateur  
Filmmaker  
of the Year  
competition





# For All Your Stills & Video Needs



**Try  
Before  
YouBuy**

Rent the New Canon Eos 5Ds and 5Ds<sup>R</sup> from The Flash Centre. If you love either so much that you want to buy it, we'll refund you 50% of the rental cost\*.



**Canon**

Rent a Canon 5Ds  
Camera body for -

**£172** per day\*

Buy a 5Ds body for -

**£2999**



**Canon**

Rent a Canon 5Ds<sup>R</sup>  
Camera body for -

**£185** per day\*

Buy a 5Ds<sup>R</sup> body for -

**£3199**

**ZAGUTO**

Rent a Zacuto Indie Recoil  
& Gratical HD Kit for -

**£150** per day\*

Buy an Indie Recoil &  
Gratical HD Kit for -

**£3740**



**westcott.**

Rent a Westcott Flex 2 x  
LED Panel Kit for -

**£66** per day\*

Buy a Westcott Flex 1 x  
LED Panel Kit for -

**£649**



- London / Leeds / Birmingham
- Special 3 for 1 day 'Weekend Rate'
- Special 7 for 3.5 days 'Week Rate'
- Try Before You Buy
- Loyalty Bonus



Download the rental price list from:  
**www.theflashcentre.com**



# Welcome



Nearly every digital camera now comes with the obligatory red button that activates its video mode, but how many of us actually get around to pressing it? Unlike stills photography, video can be daunting. There is a whole new set of rules, techniques to practise and editing software to get your head around. Plus, there is another dilemma: what to shoot?

Thankfully, photographers aren't starting from scratch. Many of the same principles apply to stills and video, particularly framing, exposure, composition and lighting. You can start with just the basics and introduce new techniques as you go. And as for what to shoot, well, there is plenty to choose from. If you are stuck for ideas, just turn on your TV. Wildlife documentaries are a great place to start. Watch how landscapes are shot, or how timelapse videos are used. Then think about how you can use these types of shots in your own

environment. You can even make your holiday videos more interesting so your family and friends actually want to sit down and watch them.

This supplement aims to give you some of the basic information you need to get out and start using the video mode on the camera. And if you feel inspired, why not check out The Video Mode ([www.thevideomode.com](http://www.thevideomode.com)), the new website from the makers of *Amateur Photographer* and *What Digital Camera*, in association with Canon. The site offers advice on shooting video, from the information you need to know when starting out, to more advanced questions on shooting raw video footage. Plus, we will be offering insights and techniques from leading videographers, as well as camera and equipment reviews. Basically, there's everything you need to get started recording video with your digital camera. So read this supplement and then pay The Video Mode a visit.

**Richard Sibley**, supplement editor



## 5 Shooting video on a DSLR

We explain the basics, and how to set up your camera to record video

## 8 Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

## 10 Exposing for video

The key rules you need to know

## 13 Sound recording

Our guide to the basics of audio recording

## 16 21 top tips

Our round-up of the best advice that will help you on your way to shooting successful videos

## 20 Supporting your camera

How to keep your camera as stable as possible when shooting video

## 22 Editing and exporting

We explain how to edit, export and share your video with the world

**Time Inc.**

**EDITORIAL TEAM**  
Written and edited by **Richard Sibley** Design **Mark Jacobs**  
Production **Lesley Upton, Meike Abrahams**





THOUSANDS OF PRODUCTS AVAILABLE - **FREE SIX MONTH WARRANTY** ON ALL USED ITEMS

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange  
[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101

# Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for **cash** or an upgrade
- ✓ **Free** collection from anywhere in the EU
- ✓ **Free** next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



**FREE**

## Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



## We Arrange Collection

On a suitable day for you, at no extra cost.



## You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.

[www.mpbphotographic.co.uk](http://www.mpbphotographic.co.uk)  
0845 459 0101





# Shooting video on a DSLR

Almost every camera allows you to shoot video, but the terminology can be confusing. We explain the basics, and how to set up your camera to record

FROM cine film to analogue video, the enthusiast photographer has always been able to shoot moving images. Just as with photography, digital technology has changed the way enthusiasts can shoot video. Almost every digital stills camera is now capable of shooting video, and many of these cameras can produce footage that is of broadcast quality. Computers have also had an impact, as editing software that was once the preserve of the professional can now be found on the most basic computer, or even a smartphone. On top of that, the internet, and websites like YouTube, allow us to share our video creations with the world.

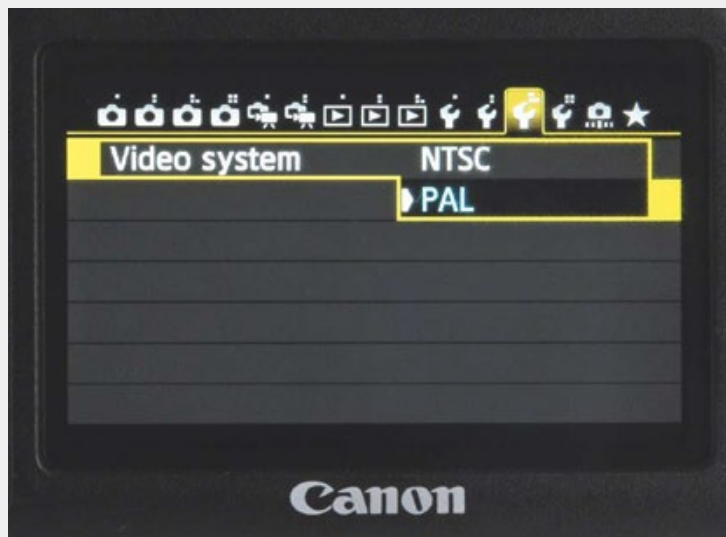
Yet videography can be a daunting place. There's a new range of formats to use and acronyms to understand, as well as composition and exposure rules to learn. To help you get to grips with shooting video, or even just to refresh your knowledge if you're more experienced, we'll start with the basics.

## Resolution

As technology has advanced, our ability to record and display video at higher and higher resolutions has increased. Until a few years ago, a lot of video was recorded at VGA resolution, or at





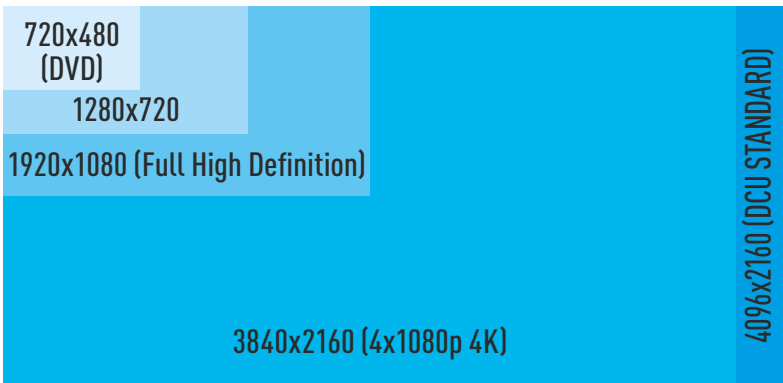


# PAL, NTSC and frame rates

PAL AND NTSC are different video standards that are primarily used for analogue television broadcast, but are still relevant when shooting video. The UK, and most of the world, uses PAL, whereas the USA uses NTSC. If you're in the UK you should always set your video system to PAL, to make sure that you can play back via the camera output to a TV.

Although in these days of HD digital the choice between PAL and NTSC is less important, the one thing you still need to consider is the frame rate. The NTSC standard uses 30fps, while PAL uses 25fps. If PAL footage is shown on an NTSC standard screen, five extra frames must be added, otherwise footage will seem too fast. On the other hand, five frames must be dropped from NTSC footage when shown on a PAL screen otherwise it will seem too slow. If you plan to broadcast your video, or record it to a DVD or Blu-ray, you should make sure that it is recorded at an appropriate frame rate, and resolution, for the output medium.

On the internet things are a little different. It's possible to upload and play back footage at any number of different frame rates. However, 24, 25 and 30fps are the most common speeds, and online video players mostly support these. However, it's worth noting that some sites may recompress the video, causing a drop in frame rate or a loss in quality.



640x480 pixels. For comparison, broadcast quality NTSC SD resolution is recorded at 720x480 pixels, while PAL SD resolution is at 720x576. The introduction of high-definition television brought us 1280x720 and 1920x1080 pixels.

4K video is now becoming more common, despite the fact that most people don't have a TV or monitor that's able to display the footage. There

are a few variants in 4K resolution, but it's generally recorded at 4096x2160 pixels – meaning that a still frame from a 4K video is around 8 million pixels in size. Believe it or not, 8K is expected to arrive by the end of the decade, at an incredible 7680x4320 pixels or 33.2 million pixels for a still frame.

So which resolution should you choose? Generally, you should always chose the highest resolution you can – even if you're only uploading your

**Above left: Set your camera to record video at 1920x1080 pixels at a rate of 25fps**

**Above: As this illustration shows, the difference in resolution from high definition to 4K is a big increase**

footage to YouTube or a similar site. If you watch 640x480 footage from 10 years ago on a 50in high-definition screen today, it will look very low quality. Try to shoot in 4K, because even if you don't fully appreciate it now, you probably will in the very near future.

## Video files and formats

First, you'll need to get to grips with the various kinds of video formats available. This is a dazzling world of names and acronyms like AVCHD, H.264, MPEG-4 AVC, QuickTime, AVI, MP4, Pro Res and X AVC. However, once you know how video files work, it's actually fairly straightforward and there are really only a few you need to concern yourself with when starting out.

A video file is made of two parts: a container (or wrapper) and a codec (or compressor). The most basic way of understanding how they work is to think of the container as a library or filing





system. It contains all the information and instructions that allow the video clip to be played properly.

Within the container is the video, and audio, itself. In the same way that there are different image file formats, such as JPEG, TIFF and BMP, there are different video formats. Each of these can be compressed in different ways. Some are compressed to get a small file size, at the expense of image quality, while others are designed to produce the best image quality possible – although this often creates large files in the process. The codec is the form of compression that has been used for the video, and for the audio.

When you play the video back, the container instructs the software, or hardware, how to play the video, audio and even subtitles that are contained within it. Thankfully, most computer media players can now play almost any video file, but on the internet things

work differently. Also bear in mind that if you want to create a DVD or Blu-ray, you also need to stick to specific standards for video creation, although much of this can be done after editing your video.

For most purposes you'll want to record as an MP4 file. An MP4 file is actually a container file that contains MPEG-4 Part 10 AVC video. Confusingly, MPEG-4 Part 10 AVC is much more commonly known as H.264. So an MP4 file can have H.264 compression. However, AVCHD files also use video that has H.264 compression.

Some cameras will offer a choice of different file formats, perhaps MP4 or AVCHD, and it may be confusing when it comes to deciding which one to use. When you're starting out, it may help to know that MP4 files are slightly easier to work with, as the AVCHD container uses a folder structure that can seem

confusing. MP4 files are simpler to use, as they can be opened and played just like a conventional file. They are also much easier to upload to the internet.

## Interlaced or progressive?

You'll often see the letters 'i' or 'p' after the video resolution, such as 720p or 1080i, and you might also see it after the frame rate, such as 24p, 30i or 60p. The letters refer to the terms 'interlaced' or 'progressive'.

Progressive footage means that the video is played back line by line, so lines 1, 2, 3, 4 and so on will be played back consecutively. Once the last line has been played, it returns to the first line and the process starts again.

Interlaced footage plays alternate lines from the video (for example, 1, 3, 5, 7) and once it has played the last line, it will return and play the remaining ones (2, 4, 6, 8 and so on).

A lot of the debate over progressive or interlaced stems back to the original technology and techniques used for broadcast. Nowadays, with some consumer cameras capable of recording at 60p, and sensor readout speeds getting faster and faster, the case for shooting interlaced footage is becoming less relevant. We would recommend shooting progressive footage, but try both on different types of subjects and see which one you prefer.

## Colour

Although there are some cameras that now shoot a raw video format, for the most part you'll be working with compressed footage. To get the most out of editing this footage it's important to make sure that it's as 'flat' as possible. This means preserving as much detail in the highlights and shadows as you can, which in turn means shooting the footage with the lowest contrast colour setting available and with colours that aren't overly saturated. Look for a colour setting in-camera that is specifically for video, or for a Faithful, Natural, Neutral or a flat (low contrast and saturation) setting. Even in these settings, it can be worth reducing the saturation and contrast further, and then editing the colour in post-production.

Select a colour style in-camera that is low contrast and low saturation to capture as much detail as possible







**£10,000  
IN PRIZES  
TO BE WON**

# AFOY

## Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit [www.thevideomode.com](http://www.thevideomode.com) to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

### Round One: Nature

In this round we ask you to film nature from a new perspective. Look at the world around you – from urban foxes at twilight, to a spectacular sunrise – from a new angle and get creative with unique viewpoints. To see examples, go to [www.thevideomode.com/examples](http://www.thevideomode.com/examples).

### Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit [www.thevideomode.com](http://www.thevideomode.com). When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

### Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

#### Round One

Canon EOS 7D Mark II, worth £1,499.99  
Canon Legria Mini X, worth £329.99

#### Round Two

Canon EOS 5D Mark III, worth £2,499.99  
Canon Legria Mini X, worth £329.99

#### Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99  
Canon Legria Mini X, worth £329.99

#### Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit [www.thevideomode.com/afoy](http://www.thevideomode.com/afoy)

to send us a link to your short film and to view the full terms and conditions

THE **VIDEO MODE** In association with **Canon**



# Master video with your DSLR at our tuition day

To go along with the launch of the first round of the Amateur Filmmaker of The Year competition, we're holding an exclusive seminar in London for all budding filmmakers

**FREE EVENT!**  
**WEDNESDAY**  
**2 SEPT 2015**  
**09.30-13.30**



THIS tutorial session is essential for amateurs who would like to learn the basics of filmmaking with a DSLR or compact system camera, and will cover everything you need to know to get more out of that red record button.

Expert videographer Simeon Quarrie will provide you with the technical and practical skills needed to start shooting high-quality video, including:

- **Setting up your camera for optimum results**
- **Essential shooting skills**
- **The importance of high-quality audio**

Lunch will be provided and, as an added bonus, you'll have the chance to get hands on with the latest Canon equipment.

**PLUS** 10 lucky attendees could also win an exclusive practical

afternoon session, to put their new-found skills into practice.

To secure your place on this not-to-be-missed learning opportunity, please email [afoyevent@timeinc.com](mailto:afoyevent@timeinc.com) with the subject line, 'Canon Video Event'. Also include your full name, address and contact number, and if you'd like to be considered for a place in the afternoon hands-on session.

## Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography. His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.

Places are on a first come, first served basis and are limited to 90 people



# How to expose fo

Exposing for video is very similar to exposing for still images. However, there are key rules you need to know

IF YOU know how to expose a still photograph, then you know how to expose video. There is one important rule, the 180° shutter rule (see right), but the basics of aperture, shutter and sensitivity remain the same.

Depending on the camera you're using, you may have the option to shoot a very low compression, or even raw video footage. This will give you much more flexibility when editing the video, and allow you to recover some shadow and possibly highlight detail. Generally, though, you want the footage to look as good straight out of the camera as you can, and this means avoiding blown-out highlight areas.

## Sensitivity

Just as with stills photography, the higher the sensitivity, the less light is required to expose the frame. However, due to the shutter speeds that are used for video, the sensitivity will generally be at the lowest possible settings, usually ISO 100, 200 or 400, depending on the camera.

Using a higher sensitivity can also introduce noise. On a still image noise is acceptable to some degree, but the random nature of video noise means that shadow areas are prone to constantly looking fuzzy and may even change 24 times a second, which can be very distracting. Again, it's best to stick to lower sensitivity settings to try to prevent this.

## Shutter speed

Stills photographers will know that the shutter speed is used to control how movement is recorded in a scene. So if you're taking a picture of running water, for example, a slower shutter speed will give you blurred or smooth water, whereas a fast shutter speed will 'freeze' the water in place as it falls or flows.

In digital video, however, the shutter works slightly differently. For a start, with stills photography you're relying on a mechanical shutter, but when you're recording video the noise of the shutter would be picked up during video recording. So instead, the shutter opens at the start and then an electronic shutter simulates the function of the mechanical shutter as you film.

When shooting stills, you can shoot at any shutter speed you like, or at least whatever shutter speed is appropriate for the effect you're aiming for and the environment you're working in. You can capture images right up to 1/8,000sec (so long as your camera has that function), right down to long exposures lasting a number of seconds.

So the critical difference between the two disciplines lies in the fact that for video you're limited

to a single shutter speed while recording – and that shutter speed depends on the frame rate you're shooting at.

## Aperture

The aperture setting controls the depth of field, as well as the amount of light coming into the camera through the lens. The restrictions on what shutter speed can be used for video has a big impact on the aperture settings that can be used. In video, a shallow depth of field is often used to isolate the subject. One of the advantages of shooting with a DSLR that has a large sensor is that consumers can reproduce this look – and therefore a video that looks like a Hollywood film. In the past, video cameras with smaller sensors couldn't replicate this shallow depth of field, which is why most amateur videos have front-to-back focus. To give your video a cinematic effect, try using a shallow depth of field and carefully focusing. Don't use it all the time, though, as it may look amateurish.

## ND filters

Having to stick with a fixed shutter speed can feel particularly limiting for those of us who are experienced in stills photography. If you're outdoors and shooting at 1/50sec at your lowest ISO and you want to use a wide aperture, you'll often find that your scene is overexposed. The natural tendency for a photographer would be to increase the shutter speed, but because we can't do that on video we have to use ND filters to reduce the amount of light entering through the lens.

When shooting video, ND filters work in exactly the same way as they do for

ND filters reduce the amount of light entering the lens, and prevent a video becoming overexposed





# r video

still images. ND filters come in different strengths and can cut out a number of stops of light starting at 1 stop and going right up to 10 stops. You can also combine filters to block out even more light if, for some reason, 10 stops aren't enough.

However, one ND filter that's become popular over recent years is the variable ND filter, which is a single circular filter that can be adjusted between 2 and 10 stops. The advantage of this is that one filter gives you 8 different stops of range, which also means that it's possible to subtly adjust the exposure while filming. However, not all variable ND filters are born equal, and some are a lot better than others. It is worth getting a good-quality variable ND filter from a reputable manufacturer and supplier, as cheaper versions can cause colour casts or strange light patterns to occur.

If this is an aspect of videography you would particularly like to control, some professional video cameras – like the Canon Cinema EOS models – have an ND filter built in so that a range of stops can be dialled in without having to attach a filter to the front.

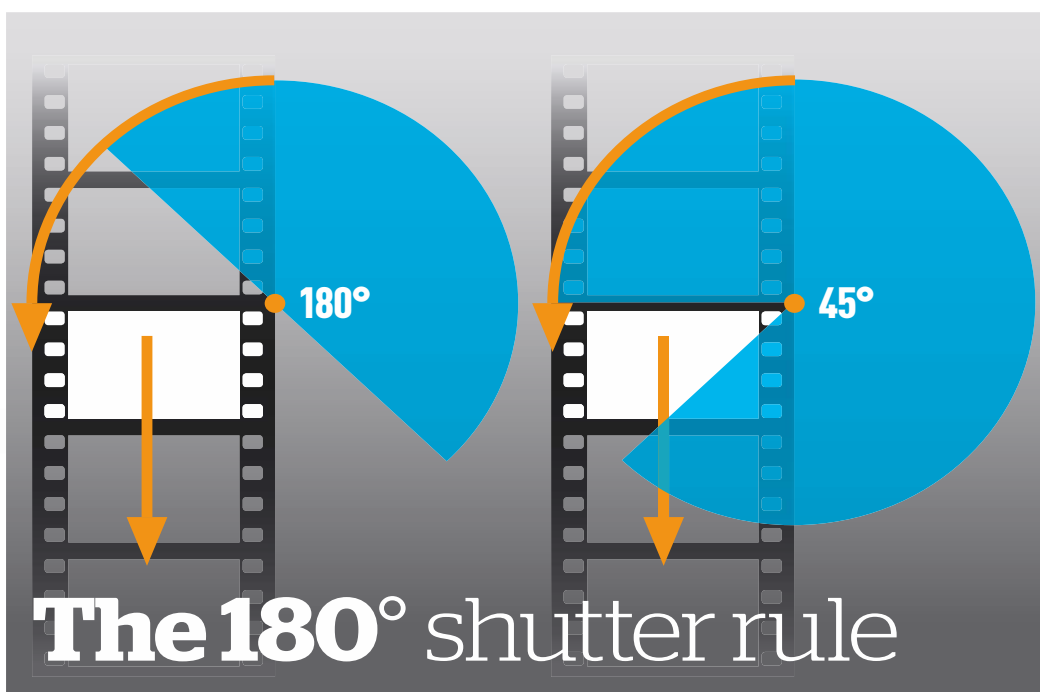
## Zebra patterning

ONE FEATURE that has found its way from professional video cameras to digital cameras that also shoot video is zebra patterning. The moving black & white striped pattern can be seen in areas of the image that are blown out. Usually the zebra pattern can be set to a specific value. If you only want to see areas that are completely white, with no detail, then set the



zebra pattern to 100%. However, to make sure there is enough detail for editing, and that no area is white, even if seen

on a variety of different screens, it may be worth setting the zebra lower, to, say, 95%. This will then warn you of any area that is over 95% in brightness. The zebra patterning and histogram should be your guides when it comes to setting exposure.



## The 180° shutter rule

THE 180° shutter rule relates to the fact that film cameras use rotary shutters, and by changing the angle of the rotary shutter you can change the duration of the exposure (see [https://en.wikipedia.org/wiki/Rotary\\_disc\\_shutter](https://en.wikipedia.org/wiki/Rotary_disc_shutter) for details).

For a natural-looking motion, the shutter speed should be twice the length of the shooting rate. So at 24fps or 25fps, the shutter should be set to around 1/50sec. If you're shooting at 30fps, then the shutter speed can be set to 1/60sec. If the shutter speed that is exactly double isn't available, then choose one that is closest. For example, if shooting at 60fps, the shutter speed can be set to 1/125 sec.

If you shoot slower than the 180° shutter rule, then the footage will

suffer from motion blur, which can look odd and cause a loss in detail. Conversely, shooting at a faster shutter speed (and therefore a smaller shutter angle) can create a stuttering type of motion, and make natural human movements look slightly robotic.

Over the years filmmakers have put both these effects to good use – for example, a 45° shutter was used for some scenes in the TV series *Band of Brothers* and the film *Saving Private Ryan*. This would have meant shooting at a shutter speed of 1/198sec, or 1/200sec on a digital camera, and was used to create a very tense, uneasy feel reminiscent of the slightly staccato look of old cine films. Sticking to the 180° shutter rule will give you the most natural movement.



# Want to shoot better **Video**?

Well now you can! **The Video Mode** is a brand new website from **Amateur Photographer** that will teach you everything you need to know, from capturing those special holiday memories to filming the next blockbuster.



THE **VIDEO**MODE In association with **Canon**

**The Video Mode** features tuition videos and technique articles from expert filmmakers designed to help you capture professional quality movies.

[www.thevideomode.com](http://www.thevideomode.com)

FROM **Amateur  
Photographer**



# Sound recording

Great picture quality is only half the story when making videos, as the sound is just as important. Here's our guide to the basics of audio recording for videographers

BUILT-IN microphones fitted to DSLRs and compact system cameras are fine for short personal clips of your holidays or the kids playing in the garden – subjects where the camera operator is also likely to be the narrator – but for anything more professional, the quality is woefully inadequate. Good sound quality is just as important as good picture quality. You can disguise less than perfect pictures with great sound, but great images will be ruined by poor audio.

For anyone looking to take video seriously, the first investment, after the camera itself, should be a microphone, and if you're buying a camera with video in mind you should make sure it has an input to accept a mic. Over the next few pages we look at the factors to consider when recording audio on your camera, and the options available to help you get the best results. Our assumption is that you'll want to record a human voice in your videos, but even if you only wish to record, say, birdsong, the same principles still apply.

## Hotshoe mic

A mic can often be attached to your camera's hotshoe. Although this is convenient, it may not always be the best place to put it.

## Mic input

Unless you're using a separate digital audio recorder, you'll need a camera with a mic input to achieve good-quality audio with your video.

## Headphone output

It's important to be able to monitor the quality of the sound you're recording, so a headphone port is a desirable feature.





### Built-in mic

A built-in mic is a poor choice for recording sound. For a start, it's very small – so small that you may not even have noticed where it is (look for a cluster of tiny holes on the front of the body). It's omnidirectional, so it picks up sound from all around. While it may not be powerful enough to clearly pick out the voice of a subject speaking a few metres away, it's sensitive enough to amplify the sounds in its immediate vicinity, including your breathing and even the quiet whirring of the lens's AF motor. It's vulnerable to wind noise, too, which records as a loud roar and drowns out any speech.

These shortcomings can all be cured by using a suitable external microphone. But which type should you choose? There are so many, each of which has its place, depending on your needs. Let's take a closer look at the options.

### Directional hotshoe mic

Many camera brands and independent companies make a simple cardioid microphone that fits into your camera's hotshoe, plugs into the mic input and records the sound coming from in front of it. You can buy these for less than £100, and they offer stronger sound and less distracting background, handling and wind noise (when used with a suitable windshield). However, they still have drawbacks. For the best audio quality, the mic should be as close as possible to the sound source, not on the camera. If your subject is over two metres away, the quality will suffer. To see how much difference a hotshoe-mounted mic can make, see our video at [www.thevideomode.com/tuition/the-basics-of-recording-audio-for-video-323](http://www.thevideomode.com/tuition/the-basics-of-recording-audio-for-video-323).

### The shotgun mic

The shotgun mic can also be mounted on your hotshoe, using a suitable shock-absorbing cradle, but it's much more

## What we use

Although we use a variety of cameras (mostly Canon DSLRs or the Panasonic Lumix DMC-GH3), our audio recording kit is fairly consistent. We use:

#### A Sennheiser EW 100-ENG G3 (around £720)

Probably 90% of our videos are shot using this wireless lapel mic, attached to the presenter. We have two sets, one using XLR connections for our audio recorder, and the other fitted with 3.5mm mini-jacks so it can go directly into the camera.

#### A Sennheiser MKE 600 shotgun mic (around £260)

For those occasions where a lapel mic isn't suitable, we use this excellent shotgun mic, both on and off the camera, depending on the situation. **Rycote accessories** To combat wind noise, our mics are fitted with Rycote windshield accessories, including the Softie Windshield Kit for our shotgun mic. We also use Rycote's shock mounts, whether handholding or hotshoe-mounting the mic.

**A Tascam DR-40** This particular digital audio recorder can accept both XLR or 3.5mm mini-jacks, making it a versatile recorder whichever mic we're using.

For tutorial videos showing how to film better videos on your DSLR, see our website at [www.thevideomode.com](http://www.thevideomode.com)

## THE VIDEO MODE



microphone that attaches to the clothing, just below the neck, of the person speaking. Its short range means it picks up crystal-clear sound from the person it's attached to, while ignoring more distant sounds. These mics are available in both omnidirectional and directional types, and both wired or wireless varieties. Although you can pick up a wired lav mic for under £50, your shooting distance is limited by the length of the cable (on average, about 6m) since the other end of the mic cable plugs directly into the camera. (There is a workaround for this, however, which we'll come to shortly.) With a wireless lav mic you can shoot from further away and the subject has complete freedom of movement. The downside of lav mics is that they're visible in your video, and the wireless varieties can be very expensive for the amateur filmmaker.

### Using a separate audio recorder

So far, all the solutions presented assume that you're still recording your sound in-camera, but this doesn't have to be the case. In fact, there are many reasons not to. The most obvious is that you may not even have an external mic input to plug a microphone into. Even if you do, the main problem then becomes how you control and monitor the sound. Few cameras currently have manual audio-level adjustment, and if they don't, it means they'll use auto gain compensation to automatically adjust the record level (like auto exposure, but for sound). This means that if the ambient noise level in your environment suddenly drops (for example, if someone stops speaking or music stops playing) the camera,

Above: The Tascam Dr-4 (£160) is a versatile portable digital recorder that accepts different types of mini-jacks

Below: The Sennheiser MKE 600 Shotgun mic (£260) works well for occasions when lapel mics aren't suitable

directional – you could say it's the telephoto lens of microphones, in that it picks up from a very narrow angle in front and has a longer range than a basic hotshoe mic. Even so, shotgun mics are most frequently used off the camera, suspended from a boom above the subject, or pointing up from below, out of camera shot. You've probably seen them in behind-the-scenes shots of movie and TV sets. Shotgun mics are usually more expensive than basic on-camera hotshoe mics, but they have the benefit of being more versatile.

### The lavalier mic

The lav mic, or lapel mic, is a tiny



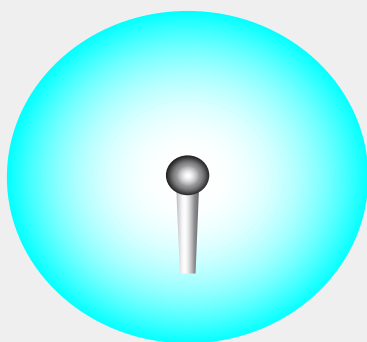


# Microphone types

There are four main types of microphone and each model has different characteristics and polar patterns

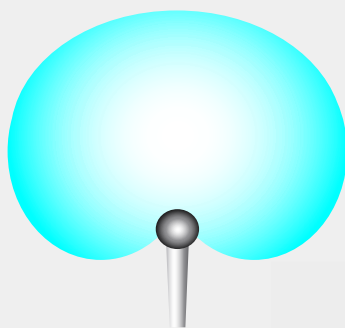
## Omnidirectional

Lavalier mics (also known as a lav, lapel or clip mic) use this 360° polar pattern and can easily be placed on a presenter or interviewee. You can hear someone standing next to the speaker, as well as noise from the side, behind and below.



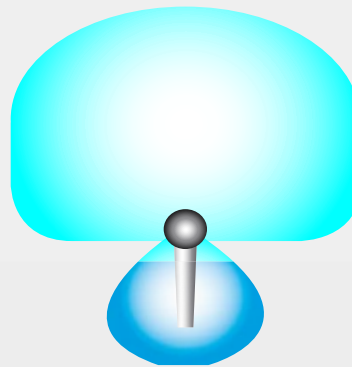
## Cardioid

A cardioid microphone has the most sensitivity at the front and is least sensitive at the back. Cardioid microphones have more of a 300° polar pattern, which is useful for capturing audio from the front and sides of the microphone.



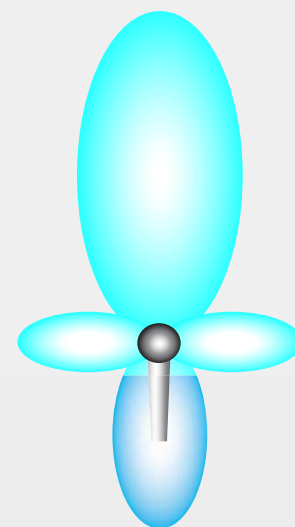
## Supercardioid

These offer a narrower pick-up than cardioids and a greater rejection of ambient sound. They also have some pick-up directly at the rear, making it useful for interviews, as it saves time turning the microphone around every time a question is asked.



## Lobar

Found in shotgun mics, the polar pattern has the highest possible directivity, so you can focus in on a specific area, as well as getting some pick-up from behind.



Microphone coverage area

suddenly unable to hear anything, starts to panic and cranks up the record level, delivering a sudden whoosh of background hiss. Then, when the sound starts again, the level drops suddenly and obviously. It sounds pretty amateurish. If your camera does have the means to set a record level, with a meter to provide a visual representation of the audio being recorded, you should use it, setting the peaks of your sound to hit the -12dB level to avoid distortion. Even then, there's no substitute for actually hearing the audio that you're recording so you should ideally be monitoring it through headphones. If your camera has a headphone output, make sure you use it.

So let's say that your camera does have manual audio-level control and headphone monitoring – you're good to go, right? Well, yes and no. An audio recorder will still deliver much better sound because it uses better quality, more powerful pre-amplifiers, and less compression. It's a device purpose-built for the job. By not being attached to the camera, it also enables you to get your wired microphone much closer to the sound source (the holy grail for good-quality audio). It's no longer an issue that your

6m wired lav mic won't stretch to the camera, for example. The audio recorder can be hidden near the subject, just out of camera shot.

**The Azden SMX-10 Directional Stereo Microphone (£100) makes use of a 'lobar' polar pattern**



## Can't afford an audio recorder?

You can buy a reasonable digital audio recorder for under £100, and an excellent one for not a lot more, but if you're on a tight budget you could also consider the audio recorder you already own – your smartphone. All iPhones and most other devices have a built-in audio recorder that is superior to the one in the camera, and like digital audio recorders they have the benefit of being able to be positioned close to the subject. Use one on a table in front of your speaker, or even slipped discreetly into the shirt pocket (the mic is generally at the bottom of the phone so it will need to be upside down) or plug in a compatible mic (look for one with a TRRS jack). An inexpensive lav mic clipped to the speaker's lapel and plugged into a iPhone in their back pocket will produce much clearer recording than the camera will.

In addition to the built-in audio-recording apps that come with your

phone, there are dozens of others, like Griffin's iTalk, with more functionality.

## The downside of audio recorders

Using an audio recorder obviously adds a little more hassle to your shoots. It's another thing to think about, something else to go wrong and something else to have to buy, but then 'best' and 'easiest' rarely coincide in life. The biggest hassle, though, is the fact that you'll have to synchronise the sound you have recorded separately with the picture you have recorded in your camera later.

Thankfully, this is pretty easy. By making a couple of loud claps with your hands (a free alternative to using a clapperboard), you can line up the peaks in the visual waveform that this creates with the same peaks on the audio that is recorded automatically by your camera. Once synchronised, you can then remove the in-camera audio track. It takes just a couple of minutes.

ALL PRICES ARE APPROXIMATE STREET PRICES



A video-capable DSLR, microphone and a tripod are all you need to get started



powered will cause the battery to drain. Switch the camera off completely if you aren't recording to help preserve the battery life.

Similarly, high-definition video can take up a lot of storage space. The latest 4K video footage requires fast cards, so look for those with a UHS-III (U3) rating, which should be capable of capturing this footage. For standard 1080p footage, UHS-I (U1) cards will suffice. Always take a back-up card with you as you may end up shooting more than you thought. Some cameras give an indication of how many minutes of video can be captured with the remaining space on the card.

### 3 Shoot what you enjoy

A lot of photographers have the desire to shoot video, but simply don't know what to shoot. They think that everything must be a fictional narrative story, but in truth videography can be whatever interests you, and an obvious place to start is with whatever you take photographs of. If you like wildlife photography, try shooting a wildlife video. If you like travel photography, make a short video of the places you are travelling to. Remember that what enthuses you is bound to interest other people, so don't be scared – just go out and shoot what you are familiar with.

### 4 Tell a story

Before you even start a project, think about the story that you want to tell. A good story should have a very clear beginning, middle and end. Make sure you know the story you want to tell and think about the shots you will need to illustrate this.

Your story could be a 'day in the life' tale of a person or an animal. Think

# 21 top tips for shooting video

There's a lot to learn, but our round up of the best advice will help you shoot successful videos

## 1 Know your camera

Before you even step out of the door, you should have your camera set up. When you are out filming, the last thing you want is to be searching through the menu trying to find something or having to change a setting. Spending some time learning how your camera works, and how to get the best footage from it, will ensure that you come home with the quality footage you are after.

Make a shot list before you set off and don't forget the memory cards and spare batteries

## 2 Power and space

Recording video will eat through your batteries, so make sure you are carrying at least one spare. It is worth testing your camera before you leave so you know how long you can record before the battery dies. Also, turn your camera off when it isn't in use – recording and keeping the screen



*Handwritten Shot List:*

- \* KIT LIST \*
- Camera
- Spare memory card
- Spare Batteries
- Microphone
- Lenses (24-70mm, 70-200mm, 300mm)
- Tripod
- Shoulder Rig
- \* SHOT LIST \*
- Wideangle (25mm) panning shot of landscape at sunrise
- Close shot of tree/shrubs in landscape (70mm)
- Bird on tree branch and get footage as it flies away (300mm)
- Bird in flight (possibly use second camera for slow-mo)
- Bird landing and hunting for food (300mm)
- Bird finding food and flying back to feed young
- Close shot of camera to capture being fed (set up in advance)





© RICHARD SIBLEY

about how the day starts and ends. Alternatively, it could be a story of how a bird feeds its young. What is the start, middle and end to this story, and what shots would you take?

## 5 Make a shot list

Once you have your story, think about all the shots you'll need to tell it. Consider the main scenes and, if possible, add some of the close-ups and B-roll (see tip 7) that you will need. Having a list may seem old-fashioned, but it ensures that absolutely nothing you need is missed.

## 6 Establish the scene

Establishing shots form the footage that tell the viewer key information about the scene and location. They help to establish where the action is taking place. For a wildlife film this could be some wideangle footage of a field as the sun comes up. After this establishing shot, the viewer then knows where any

following footage has taken place and what time of day it is.

## 7 Take plenty of B-roll

In film terms, B-roll is the extra footage that helps to add detail and character to a film. For example, if you are filming the groom writing his speech before a wedding, film an establishing shot of the groom in a room, get some closer footage over the groom's shoulder of him writing away and then try getting some B-roll footage that you can cut in. This could be a close-up shot of the pen on the paper, the groom's eyes as they scan what he has written or some scrunched-up rolls of paper where he has discarded previous attempts. All this footage adds character and detail that makes it more interesting than just a close-up shot of the groom writing his speech.

**Shoot whatever interests you – if you like wildlife photography, make a wildlife video**

## 8 Don't just shoot the obvious

Just as with stills photography, think about how you can use angles creatively to make your footage more interesting. While it is fine to take establishing shots from eye-level, try to get additional footage from higher or lower. You may not end up using all this footage, but if you don't shoot it, the moment may be gone and you may not get another chance. Look for alternative angles and options, particularly for your B-roll, so you have plenty of options to make the edit more interesting.

## 9 Keep it to 10 seconds

This isn't a hard-and-fast rule, but try not to have any single clip last longer than 10 seconds. Of course, you can do this when editing, but try to think about how you can shoot plenty of interesting clips that are all shorter than 10 seconds and assemble them together. You may only use a couple of seconds out of the 10, but chances are there will be few times you will want your clip longer than 10 seconds.

Don't just hit record and film away. Shoot a 10-second wideangle establishing shot, a 10-second standard-length shot and numerous 10-second close-ups as your B-roll. You will then have a far more interesting 30 seconds than if you had been continuously recording and zooming in.

## 10 Less is more

Just because you can do something, it doesn't mean that you should. It is easy to get carried away with lots of panning shots, or zooming all the time, but this can make your footage look amateurish. Keep your use of these effects to a minimum.







**Left: Use on-screen magnification to check focus**

then it may be worth making a mark on the tripod head to note where the pan should start and stop. A chinagraph, chalk pencil or some stickers can often be useful for this.

## **16 Think about light**

Just as you would with still images, think about how your scene is lit. Use a fill-in light where you need to and avoid shooting your subject with their back to the sun.

## **11 Keep it steady**

No one wants to look at shaky footage, so make sure you have some kind of image stabilisation switched on in-camera or on the lens. Ideally, you should be using a tripod or other support. See pages 20–21 for various devices currently available.

## **12 Manually focus**

As intelligent as camera autofocus systems are, using them for video will generally lead to the camera hunting back and forth during filming. Switch your camera to manual focus and, as a rule, lock the focus at the beginning of the recording. Moving the focus during recording is known as focus pulling and is a real skill. There are devices called focus pullers that make it far easier, as they allow you to mark two points of focus on a lens and then shift between them. So if you want to switch between one subject talking to another halfway through recording, make sure you know the exact two points of focus so you can move between them before you start recording. It can be very difficult to make these switches of focus smooth, which is why a focus puller is used, and why professional video lenses have very large focus rings.

## **13 Check your focus**

Always double-check focus. It is the most common mistake to make when you are starting out, and nothing can correct it once it has been shot.

## **14 Use an elastic band**

One of the most useful things that can help your panning shots is a simple elastic band. If you have a panning head that doesn't pan particularly smoothly, tie an elastic band to the panning handle and pull on it. The band should create a nice even tension that will make the movement very smooth, even on an inexpensive head that doesn't offer variable resistance.

**Right: A focus puller can help when manually focusing**



## **15 Compose video as you would a still image**

Although you are dealing with moving footage, the principles of composition are the same for both stills and video. Remember the rule of thirds and make sure key elements are on the third intersections. Also look for leading lines to help balance images and lead the eye across the frame to the principal subject.

If the subject of your images is moving across the frame, think about where they are starting and also where they will finish. If possible, make a mark on the floor or note a point in the landscape that will help them know where to stop, or help you to decide where to stop filming or panning. Again, if you have the chance to practice this,

**When shooting video, follow the rule of thirds and make sure key elements are on the intersections**





## 17 Practise with still images

If you haven't got much in the way of video footage, then a good place to start learning the skills you need when structuring a story and editing your work is by using still images.

Think about how you want your story to start and how you want it to end. What details do you want to show? Think about how to show your images in an order to make the story interesting. Most editing software will allow images to pan across, so you can see how these visual effects will work. You can also practise the timing of cuts to music or audio, and how to place transitions. Travel images are often a good option to practise with, as you will naturally have a narrative of the trip and hopefully plenty of variety.

## 18 Enjoy editing

If you don't enjoy editing your video this will show in the editing process. So if you are feeling tired of editing or are having a bad day, get away from the computer and give yourself a break. Being stuck in front

Edit your video on a separate hard disk drive, such as this G-Drive



of a computer screen for hours at a time isn't much fun and can make you a little blind to what you have already done. Take a break and revisit your work later. Looking at an edit with a fresh pair of eyes can help you when you refine and tweak it.

## 19 Edit a rough version quickly

Once you have all your footage, don't start the full editing process straight away. Get the essential video clips on the timeline and edit them together. Make a very rough cut of the essentials, and when you have that in place start to fine-tune by adding more B-roll footage, refining the cuts and adding transitions.

## 20 Keep your video on a separate hard disk

It is best to edit your video on an external hard disk drive, connected via a fast USB 3.0 or Thunderbolt connection. As the computer's internal disk is also used to run the software and operating system, having it spin back and forth looking for video footage will slow things down. So long as you are using a fast external hard disk and connection, an editing video stored on an external disk will be far quicker.

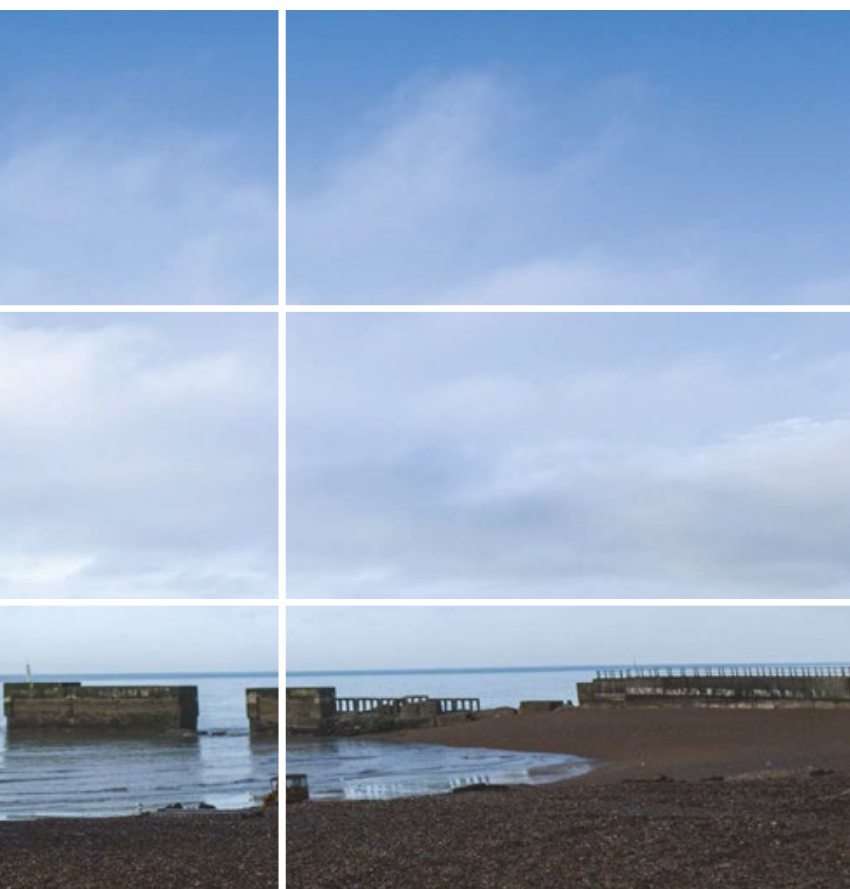
## 21 Back up, back up...

Just as with still photos, if your hard disk dies you could lose everything so make sure that your videos are saved to at least two places.

Try using still images to practise your video skills



**'If you haven't got much in the way of video footage, then a good place to start learning the skills you need is by using still images'**



Use an elastic band when panning to help keep movements smooth





# Supporting your camera

Just as with stills photography, for high-quality images you need to keep your camera as stable as possible. There are many ways to do this, depending on what you're shooting. We look at some here

WHEN filming on a DSLR, one of the most important skills you have to learn is how to keep your camera steady. With stills images a tripod or monopod is the obvious choice, and these supports also work with video cameras, but what do you do if you want moving footage? How do you keep your camera tracking or panning while ensuring the footage looks smooth? There are many tips, tricks and techniques for this and, in fact, there's a whole industry based around supporting your camera.

## Tripods

If you're just starting out, try using a standard camera tripod. Remember that when you're shooting video, you should apply the same principles as you would if you were shooting a long-exposure image. To keep the footage completely steady and free from any shake, you need a sturdy tripod that has good locks. It also needs to be placed on solid ground and it's important not to walk around the tripod, as it may cause it to move slightly.

After a while you may find that you want more support than a standard photographic tripod can offer. Tripods designed for video usually have far wider legs that are less prone to wobble and won't rock in the wind. They're also generally larger, with bigger heads and no centre column. These features help to keep the camera as steady as possible and reduce vibrations when recording.

## Monopods

Monopods are lightweight and easy to use, and are just as popular for videographers as they are photographers, particularly when combined with in-camera image stabilisation. Monopods can be used in the same way as they would for still images, and provide a single leg that can be useful when shooting subjects like wildlife, where you may have to quickly reposition your camera.

However, the humble monopod has a second use, which is to act as a stabilisation device when moving with the camera. Attaching a monopod to a camera, and keeping it collapsed, adds extra weight to your DSLR, which can help keep movement smooth. Securing the monopod against your waist or into your belt can also help keep moving footage smooth, as it provides another anchor point.

## Stabilising devices, rigs and cages

There are a huge number of devices that are designed to stabilise a camera when you're shooting moving video. The most basic of these is a simple shoulder support, or shoulder rig, which uses the natural weight support of the shoulder to help prevent shake and provide more fluid movement.

Counterweighted stabilisation devices are another alternative, and these include Steadicam products. These screw into the tripod socket on the bottom of the camera, and use a weight

to provide ballast that counteracts and softens any movement. When used by a skilled operator, footage shot using a Steadicam can look as though it was shot on a camera on a dolly (a type of support on wheels), but the advantage of a Steadicam, or a counterweighted support, is that it can go where a dolly can't, such as up and down stairs.

For the average enthusiast, a counterweighted support will help steady the footage and create movement that floats as opposed to shaking or juddering. More expensive devices include motorised gyroscopes that can counteract almost any movement and provide shake-free footage.

A rig may also contain a quick-release plate, and some rails on which other accessories such as focus pullers, clamps, lights, microphones, audio recorders, hard disk recorders and numerous other devices can be mounted. A cage may also be included, which is a frame that surrounds the camera on which various accessories



Tripods designed for video use are less prone to wobble than those for still-image photography



When shooting moving video, a shoulder rig (far right) or counterweighted stabilisation device such as a Steadicam (right) will help you produce shake-free footage



can be mounted. Cages often have a handle above the camera that allows it to be held steadily for low-angle handheld shots.

## Cheap or expensive?

As with standard camera supports, there are hundreds, if not thousands, of different stabilisation and supporting options for shooting video and they come in a broad range of prices. Some can be fairly inexpensive, and do an excellent job, but there are other items,

such as a good fluid pan-and-tilt head, where it's better to buy the best you can afford. A good head should last a lifetime, while an inexpensive one may quickly frustrate you and may prove limiting as you become more experienced. We advise investing in a good-quality head upfront, as you'll almost inevitably end up doing away with the less expensive head anyway. Check [www.thevideomode.com](http://www.thevideomode.com) to see our latest reviews of video supports.

## Video heads

At their core, video heads are much the same as standard photographic tripod heads. However, there are a few key refinements that help make it easier for videographers. The most important of these are smooth, fluid heads. The construction of such heads means that when panning horizontally or vertically (known as tilting), the pan has a smooth, even resistance. This enables the videographer to pan or tilt at a constant speed. Panning is controlled via an arm, and more expensive heads will provide a friction control that can change the level of resistance for when slower or faster pans are required. Some heads also offer the ability to lock the head so that it only moves across a particular axis, allowing the camera to be only panned or tilted.

Invest in a good-quality pan-and-tilt head from the beginning



Monopods can be used in a variety of situations and act as a stabilisation device when moving with the camera





# Editing and exporting

The editing process is when your video really starts to take shape. We explain how to edit, export and share your video with the world

EVEN if you have been working on a short project that is just a few minutes long, you will probably have far more video than you actually need. The skill now is to make all the footage into a finished video.

## Software

There are many different video-editing packages, and chances are you may already have one on your computer without even realising it. Windows may have Windows Movie Maker installed, but if it's not you can download it as part of the Windows Essentials package at <http://windows.microsoft.com/en-us/windows-live/download-windows-essentials#wetabs=we2012>. Those using a Mac may have Apple iMovie installed, but if not it is a reasonable £10.99 from the Apple App store.

Most software will operate in much the same way, allowing you to put the clips in sequential order, which is usually displayed as a timeline. You will also be able to edit the clips individually, choosing to trim or split them as appropriate. Trimming is the process

of changing the start and/or end point of a clip, in effect shortening it to cut out anything that isn't relevant. Splitting is the process of splitting a clip in two, often so that another clip can be slotted in where the clip is split.

The most popular software for editing is probably Adobe Premiere, which can be used on both Macs and PCs, and Apple Final Cut Pro X, which can only be used on Macs. Adobe Premiere is also available as Premiere Express in the form of a cut-down version of the software, although it should have everything you need when starting out without some of the more complex features of the full version.

## Transitions

A transition is a device that is used to move from one clip to another. These can vary enormously, and most should be avoided or, at the very least, used in moderation. A simple cut from one piece of footage to another is usually enough, although transitions can be used to signify a change of scene, or a change of time and place. For example, a fade to

white can often be used before cutting to a dream sequence, while a fade to black may be used to signify the end of a day or the end of a particular sequence of footage. A cross-dissolve transition fades one scene out as another scene fades in, and when shooting the same subject it can be used as a smooth way to cut the footage without using a jump cut.

Have a play around with the transitions offered by your editing software. How you insert a transition will vary, but in general they are simply dragged and dropped into position between two clips on your editing timeline. The best advice when choosing transitions is to stick to the simple fades already discussed. Generally, most other transitions are very jarring and look unnatural. Watch films, documentaries and music videos to see how the filmmakers have cut between footage and used transitions. You will very quickly get a feel for the different circumstances in which each type is used.

## Uploading to YouTube

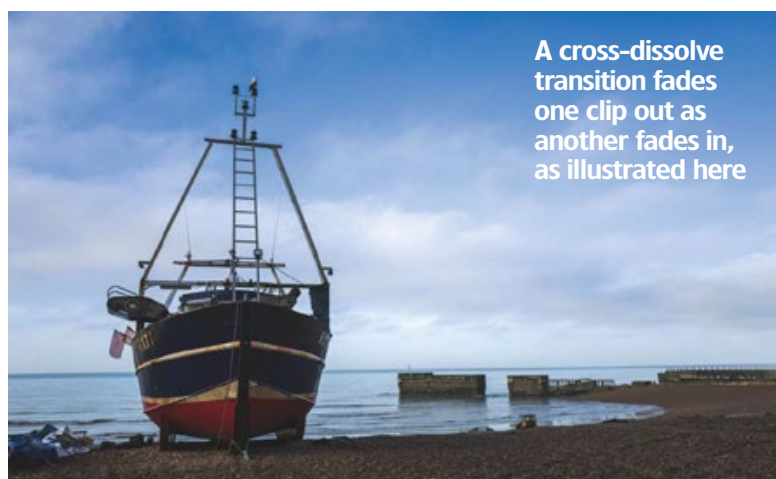


YOUTUBE advises that video be uploaded in an MP4 container using the H.264 codec, with the same frame rate that was used for recording. Although

other frame rates can be used, 24, 25, 30, 48, 50 and 60fps are all acceptable. Interlaced footage should also be de-interlaced and saved as progressive, although, as we recommend on page 7, it's better to use progressive footage in the first place to save this extra rendering process.

YouTube also offers the following guidance on bit rates:

Type	Video bit rate, standard frame rate (24, 25, 30)	Video bit rate, high frame rate (48, 50, 60)
2160 p (4k)	35-45 Mbps	53-68 Mbps
1440 p (2k)	16 Mbps	24 Mbps
1080 p	8 Mbps	12 Mbps
720 p	5 Mbps	7.5 Mbps
480 p	2.5 Mbps	4 Mbps
360 p	1 Mbps	1.5 Mbps



A cross-dissolve transition fades one clip out as another fades in, as illustrated here





## Exporting

Once your footage has been edited, you need to save it all together in a format that you can use to play it. This is known as rendering or exporting, and how you render your video will depend on how you wish it to be used.

If you are rendering the video so it can be saved and played on a DVD, you will need a different set of export settings to those required if you plan to show it directly to a television. Similarly, exporting for the internet brings with it another few considerations.

Generally, the main considerations are the resolution, the type of compression and the bit rate. Each of these will have an impact on the size and quality of your video. It may sound very confusing and seem like a lot to consider, but once again, most software packages will have a complete set of presets designed to make it simple to export your video depending on your needs.

**‘There are many video-editing packages, and chances are you may already have one on your computer’**



## Bit rates

The bit rate is the amount of data that the video uses in one second. The higher the bit rate, the better quality the video, but the larger the file size and the more bandwidth and processing power will be needed to view it properly. Also, a higher bit rate will need a faster internet connection to view it in real time without buffering.

Using a codec that heavily compresses a video can reduce the bit rate, allowing it to load faster and play without interruption or dropped frames. However, as the codec does this by reducing the quality of the video footage, a compromise has to be made between size and quality.

Videos with variable bit rates are encoded so the scenes that require more detail have a higher bit rate than scenes that don't. See the *Uploading to YouTube* box (left) for more details on the specific bit rate required for YouTube, which should also be applicable for most online video sites.



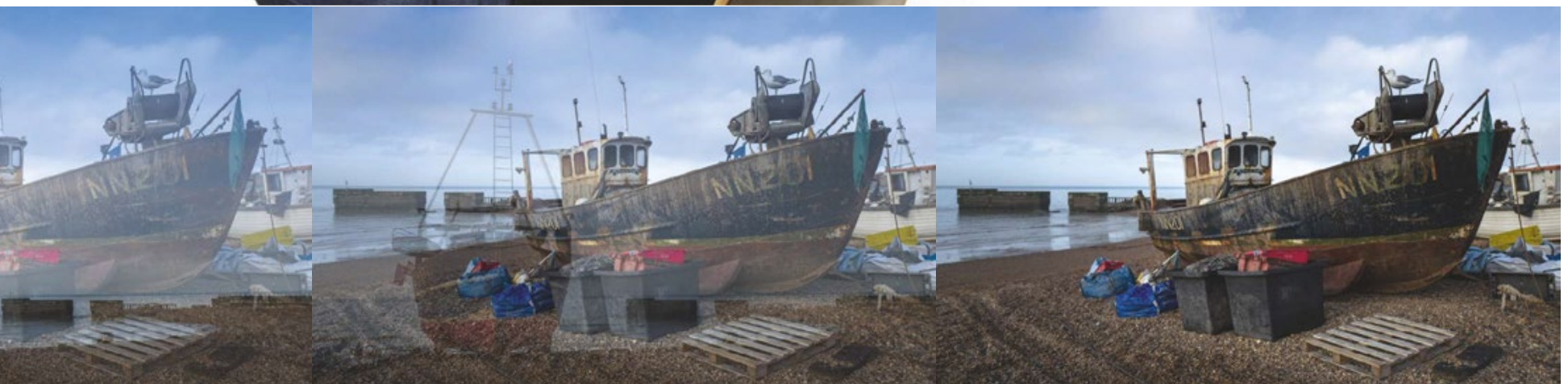
Imagine that clips 1 and 3 are cut together: missing clip 2 causes a jump cut, which looks odd

## Jump cuts

ONE THING to avoid is a jump cut. A jump cut is when two pieces of footage that have the same composition jump in time. Imagine having a 10-second video clip, but cutting 4 seconds out of the middle. Where the third second cuts to the eighth second, a jump cut is created. The effect can be very jarring and looks very odd.

However, filmmakers have also used jump cuts creatively, using maybe three or more jump cuts a few seconds after each other to show a quick passage of time or to create a very tense, uneasy feeling.

So, unless you have a deliberate purpose for using a jump cut, avoid it, but be on the look-out for films and television programmes that use them creatively and think of ways that they could be used to help the narrative of your videos.





CINEMA EOS



**XC10**

## XC10 THE PERFECT COMPANION TO CINEMA EOS

Creative and versatile the XC10 captures stunning 4K/Full HD 4:2:2 video and high quality stills in one compact, lightweight and easy to use camera with 10x zoom lens, optical image stabilisation and Wi Fi remote control.



**Canon**

come

and

see

search: Canon XC10